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NEW ORLEANS JAZZ & HERITAGE FESTIVAL MAY 1-10, 1981



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September 19-20

Lafayette, Louisiana



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12TH ANNUAL NEW ORLEANS JAZZ & HERITAGE FESTIVAL

Produced by the New Orleans Jazz & Heritage Foundation, Inc. in
cooperation with the Jos. Schlitz Brewing Co.

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DEDICATION

Dedicated To
"FATS" HOUSTON

IN MEMORIAM

"Didn't they ramble..."

Lost to New Orleans music are these fine musicians who passed on this year. Their music lives on: "CHICK" MARTIN ABRAHAM □ DR. PAUL "POLO" BARNES □ JOHN HAWKINS □ "FATS" HOUSTON □ STANLEY JOHN □ GEORGE "CHIEF JOLLY" LANDRY □ WALTER "POPEE" LASTIE □ JOSEPH "CORNBREAD" THOMAS □ ALBERT FERNANDEZ WALTERS □ ROBERT PETE WILLIAMS

All of us at the Festival will also deeply miss our friend and stage manager, CHARLIE COSTELLO.



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The Great Houdini
and Pat Wynn

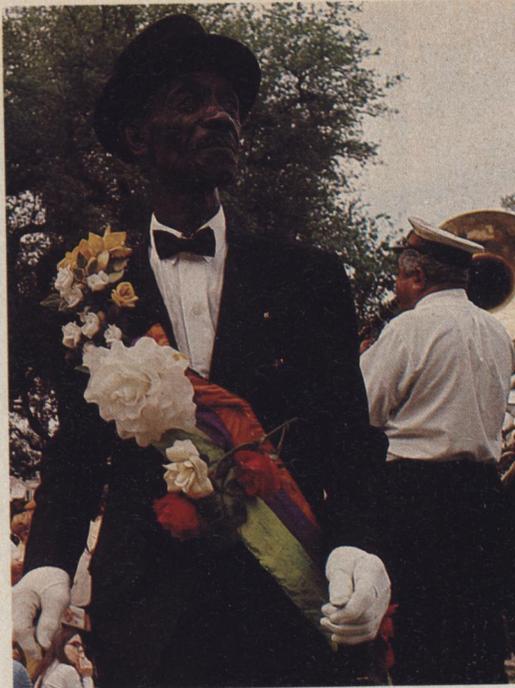
Gospel Coordinator
Sherman Washington

Ticket Operation
Beth Gagnon - Director
Walter Taney -
Ushers & Ticket Takers
Peter & Jackie Platou -
Door Sales
Mary Lynn Gagnon - Assistant

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Robert Leslie "Rock" Jones -
Stage Manager
Klondike Koehler -
Assistant Stage Manager

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Tyrone Maupin

Production Staff
Uptown Animals
Adam Weigand - Director
Elbert Brown



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Joanne Schmidt -
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Stuart Tenzer

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E. A. Lambert

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Krewe of Tague
Tague Richardson -
Revered Leader

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Greg Schommer
Garnet Hardin
John Tamberella
Verne Wood
Beau Coon

Piano Technician
Sherman Bernard

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Sherman Bernard
Ed White
David Klutz
Rocky Ruiz

Stage 2
Jasmine Masterson
Laverne Kelly
Ray Roy

Stage 3
Ron Worsley
Curtis Arceneaux
Raymond Bellamy

Stage 4
Louis Munding
Keith Williams
Sonny Schneidoau
Nicholas Goodly

Stage 5
Michael Grofsorean
Phil Tripp
Steve Eggerton
Chick Miller
Joe Francois

Jazz Tent
Reggie Houston
Steve Rathe
Myra Bollinger

KOINDU
George Brown
Anthony Wilson
Chink Cha-jua

Gazebo
Chuck Blamphin
Howie Hodes

Gospel Tent
Camille Hardy
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Pahoo

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Pace Sound Co.
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Stage 2 & Kids
Pyramid Productions
Don Drucker

Stage 3
Let's Eat Sound
Don Thomas

Stage 4
Prosum Productions &
Bill Bennett Sound
Duncan Thistle-waite
Bill Bennett

Stage 5
HTS Sound
Andre LeJune

KOINDU
Funkatan Audio
Roger Poche

Jazz Tent
Koehn Sound
Terry Kane

Gospel Tent
Parker-DeCuir
Joe Parker

Gospel Tent Mixing
Rosemont Recording
Al Taylor

Gazebo
Uptown Sound
Chuck Hancock

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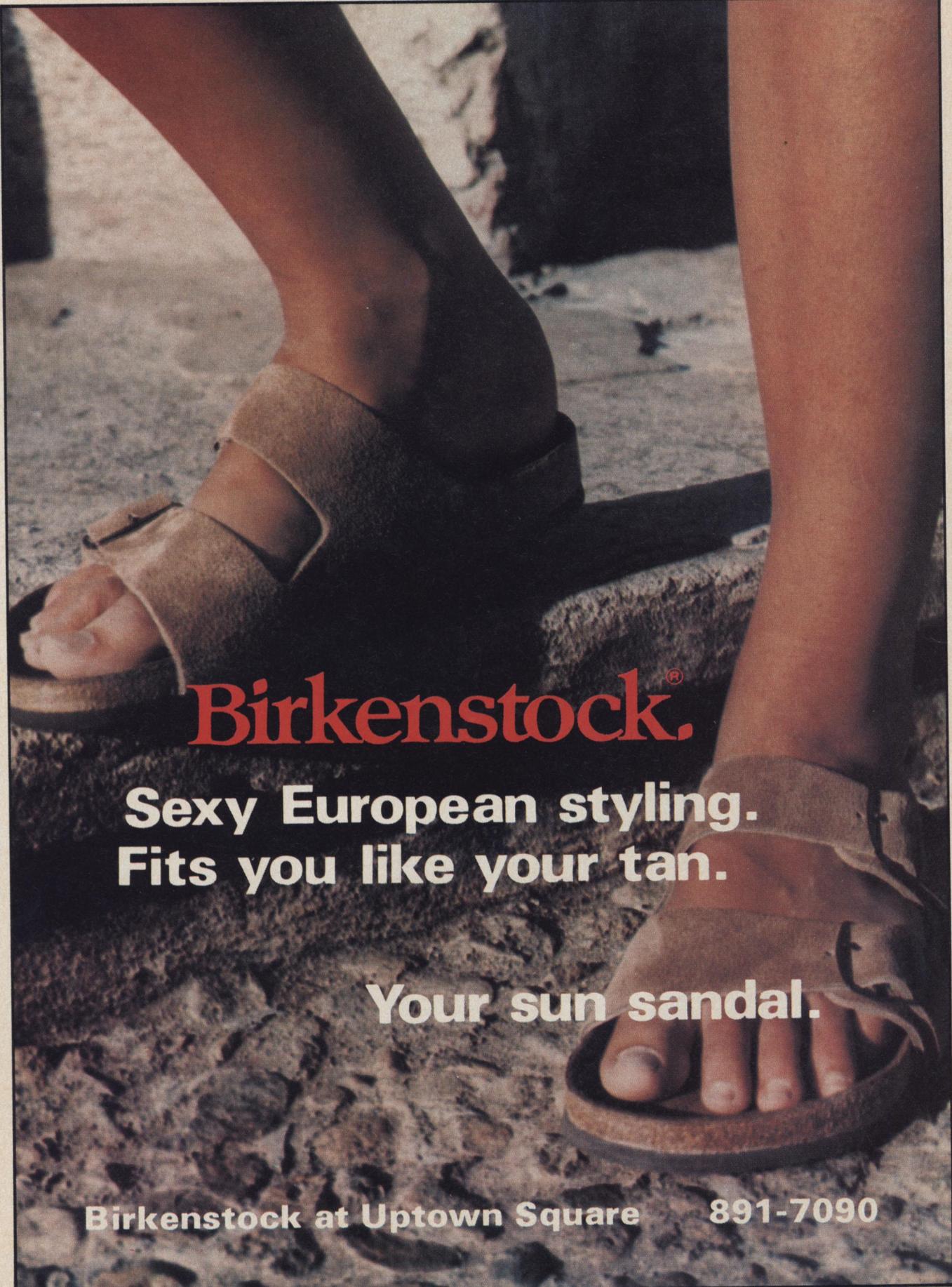
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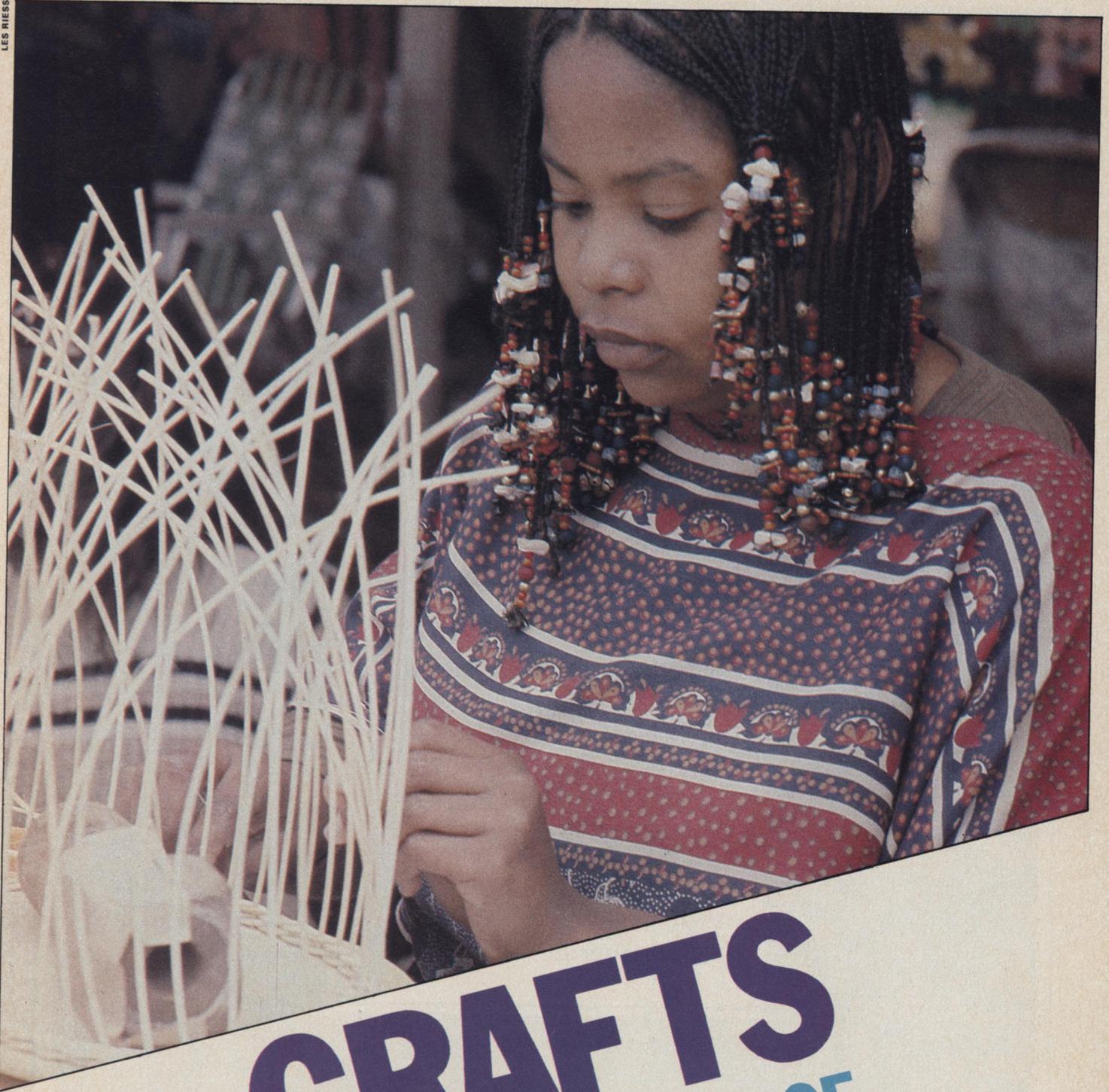
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CRAFTS

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Lots more folk crafts (under the oak trees) and a streamlined
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the middle of the infield!

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May 1–May 2

★

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★

Jackie & Roy

August 13–August 26

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Joe Williams

November 19–December 2

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The range and flair of work from the slickest blown glass to the funkiest carved duck decoy reflect the top of the line in the crafts movement today.

The very spirit of all this work exudes such a positive, life-affirming attitude as to be restorative and energizing in these psychically fractured times. As Soetsu Yanagi, the Japanese philosopher that discovered and promoted Japanese and Korean folk art, says in **The Unknown Craftsman - A Japanese Insight Into Beauty**, human beings, Eastern or Western, need belief, free play of imagination, and intuition in thier homes and workshops or they become starved. All the electronic brains and cog-wheels cannot assuage these human needs in the long run. It is for lack of such essentials that we turn to dope of one sort or another, or to destructiveness. All this is not so much a revolution against science and the machine as a seeking of a means of counterbalance by employing man's first tool, his own hands, for the expression of his inner nature.

As Yanagi points out, while the high level of culture of any country can be found in its fine arts, the proof of the culture of the great mass of the people is folk art. The quality of life of the people of a country as a whole can best be judged by the folkcrafts. The question of handcrafts is not simply technological or economic but spiritual; the chief characteristic of crafts is that they

maintain a direct link with the human heart.

For the first time the Festival presents a massive exhibit and demonstration of the state's foremost folk craft, decoy carving. Twelve of the best of this genre will be out both weekends. And we're proud that we can introduce the crafts of the Islenos culture (Spanish-speaking group that imigrated to Louisiana from the Canary Islands in 1770's and have retained an intact language and culture in St. Bernard Parish near New Orleans). From the St. Francisville area will come cornshuck weavers and quilters; from Acadiana, the French culture around Lafayette, will come spinners, weavers, hatmakers, and ropemakers! Musicians will appreciate our demonstrations in the construction of accordions, violins, guitars, dulcimers, and hammered dulcimers. The cane and pine-needle basketry of the three indigenous Louisiana Indian tribes (Coushatta, Chitimacha, and Houma) will be presented. Quilting exhibits and demonstrations will be both weekends. And Hugh "Daddy Boy" Williams from New Orleans' Ninth Ward will return with his "X-rated" walking sticks; David Allen, famous walking stick carver from North Louisiana and his quilter wife, Rosalie, will make their Festival debut.

Folk paintings by Bruce Brice, Mardi Gras Indian beadworking, lacemaking, tatting and knifemaking demonstrations will all make the scene, as well as soap-making! Doll lovers should



be looking for four lively women presenting, variously, classically carved cypress dolls, soft sculpture dolls, cornshuck dolls, and a full booth of near-lifesize "clones" -- soft sculpture people doing a second line!

A family from near Bogalusa will work together on a blacksmithing, horseshoeing, and shingle-splitting demonstration under the oak trees and two Creole brothers from Basile will take time off from running their Zydeco dance hall to put on a rope-making demonstration, weaving horsetails and Spanish moss. A gunmaker and rugbraider will be demonstrating and a Creole lady from Uptown New Orleans will show her (family secret!) exquisite marble-like sugar flowers that she makes for the most elegant bakeries in the city.

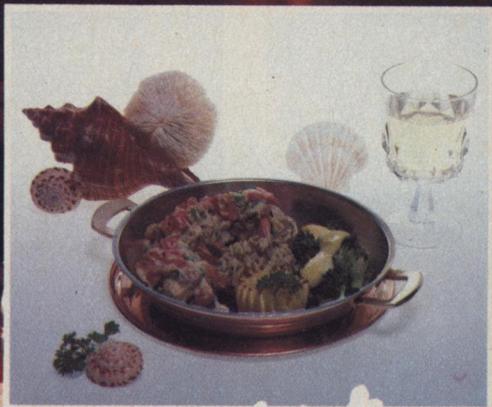
Contemporary craftsmen are chosen from slides submitted to a panel of judges in a strict competition covering the entire nation. Out of hundreds of applicants, forty-eight were chosen, twenty-four from Louisiana and twenty-four from the rest of the country. Their work covers the entire gamut of contemporary crafts in metal, clay, fiber, leather and fine arts.

Pottery at this year's festival tends to be a more decorative style than year's past, with an abundance of porcelain. The refined, elegant and almost Oriental porcelain of locals Evelyn Jordan

and Ben Castrillo are typical of the mood and move of 1980s clay work; the sparse and artful raku by Josephine Faulk of St. Martinville is a welcomed new addition to the Festival. Jewelry at the Festival reflects the times in its abundance of plexiglass, raised forms, assemblages, and its tone of irony and wit; the jewelry of Thomas Mann (Pennsylvania) and Nancy Wydra (New Jersey) owe much to the machine aesthetic of the 1920's but is playful and light.

Leather at the festival is perhaps led by local John Flemming, of recent notoreity in the press for his fluid, wild, formed leather masks favored in the Carnival season; he and the other Festival leather craftsmen make handsome functional leather accoutrements for men and women. Woodworkers at the Festival, numbering nine, specialize variously in toys and puzzles, boxes or furniture, all with an obvious predilection for unusual woods, classic fitted joints, wooden hinges and a sensuous respect for the medium. Glass blowers range from far and near: North Carolina, New Mexico and two locals new to the Festival, Marguerite Koch and Charlotte Gordon. Two modern practitioners of the ancient and meticulous art of cloisonne enameling, Jena Austin (Ohio) and Karen Arch (New Mexico) will be exhibiting.

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Savor



HYATT REGENCY  NEW ORLEANS

Five photographers concerned with documenting New Orleans and Southern culture will be exhibiting. The two Festival batik artists, Molly Voigt and Louise Janin specialize in kimonos and dresses in silk and cotton hand-painted in traditional batik techniques. There will be five fine artists at the festival with prints and sketches of local life, terse and witty sketches by Brooklynite Bernard Zalon and the definitively romantic, exquisitely detailed sketches of Ulrike Schlobis of Florida.

The work in this year's craft fair shows the zany variety and zest for life in Louisiana.

-Vitrice McMurry



BERNARD HERRMANN

The Jazz Festival Craft Fair wishes to thank the following for their assistance and encouragement:

National Park Service, Jean LaFitte National Park Staff

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Louisiana State Division of the Arts, Folk Art Department

Louisiana Wildfowl Carvers and Collectors Guild

Penny Post Coffee House

Louisiana State Department of Corrections

West Feliciana Council on Aging

Lafayette Natural History Museum

and, lastly, all the invaluable crafts volunteers of this and past years: Bonnie Palmer, Leroy Rook, Joan Hessidence, Claudia Dumestre, Gretchen Gates and all the rest.

CRAFTS HIGHLIGHTS

HOUMA INDIAN CRAFT CO-OP (Dulac, LA) This is the Houma tribe's second appearance at the Heritage 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 fishermen, hunters and trappers. The craftsmen of the tribe work mainly with swamp grasses and wood, and cover the whole gamut of Louisiana's folk crafts.

At the top of the Houma roster of craftsmen is the Billiot family of Dulac and nearby environs: Antoine Billiot weaves palmetto brooms and



V. McMURRY



V. McMURRY



V. McMURRY

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 craftsmen appearing at the Heritage Festival are John and Roy Parfait who carve wooden birds, and Marilyn Naquin a palmetto weaver. Andred and Henrietta Sawaski, Canadian Mennonites doing field service in Dulac, helped organize the Houma community into a commercially viable crafts co-op.

The Houma co-op will demonstrate both weekends in both **D-25 & 36**.



V. McMURRY

PINE-NEEDLE BASKETRY, Coushatta Indians (Elton, LA) The Langley family has been a Heritage 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 **C-14**. Another member of the Coushatta tribe, Marian John of Elton, is 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-27**.

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FOLK PAINTING, Bruce Brice (New Orleans, LA)

A favorite of the Heritage 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. **Tent A.**

BEADWORKING DEMONSTRATION, Mardi Gras Indians (New Orleans, LA)

During both weekends, 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. He will be in booth **C-20.**

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 **B-1.**

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 **D-29** on both weekends.

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 **D-29** both weekends.

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. She will be in booth **D-29** both weekends.



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9:30pm- Street Corner Jive

Midnight- James Black

Saturday May 2

9:00pm- Les Moore

Midnight- Billy Gregory

Sunday May 3

10:00pm- Ramsey McLean

and the Lifers

Monday May 4 & Tuesday May 5

T. J. Wheeler (Blues and Swing)

Wednesday May 6

8:30pm- Les Moore

11:00pm- T. J. Wheeler

Thursday May 7

9:00pm- Doug Ryack (R&B piano)

11:00pm- Juke Jumpers (Texas R&B)

Friday May 8

8:30pm- Al (Carnival Time) Johnson

Midnight- Juke Jumpers

Saturday May 9

9:00pm- Street Corner Jive

Midnight- Juke Jumpers

Sunday May 10

10:00pm- Juke Jumpers

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LIVE MUSIC
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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, tatting and carpentry. Her soaps and other crafts will be in booth **D-28** both weekends.

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 cornshuck items when they were young; however, at that time, Willie Mae didn't really like the cornshuck 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. He 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 crafts will be in booth **D-33** on the second weekend and Willie London's crafts will be on display in booth **D-26** both weekends.



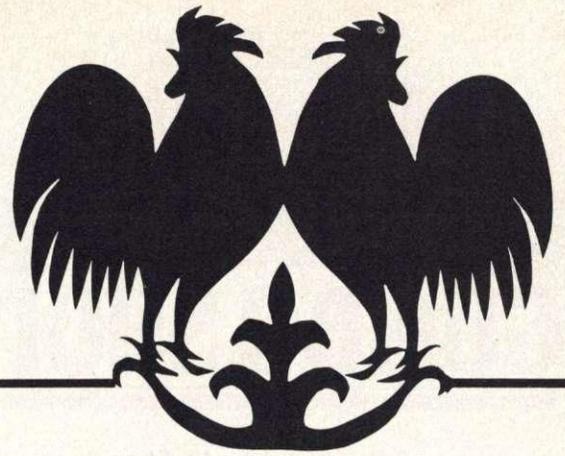
SOFT SCULPTURE DOLL, Eula Theriot (Chauvin, LA) In the booth next to Mrs. Authement will be Eula Theriot with an exhibit of her incredible, witty soft sculpture dolls. Life-like puppet sort of dolls ranging from goofy baby dolls to Charlie Chaplin, they have to be seen to be believed. First weekend, booth **D-32**.

PALMETTO WEAVING, Elvina Kidder (Arnaudville, LA) and ACADIAN SPINNING, Audrey Bernard (Breaux 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 **B-12**.

WALKING STICKS & QUILTS, David and Rosalie Allen (Homer, LA) David is a long-time resident of Homer, north of Shreveport, make wooden walking sticks with motifs found in West Africa. He also makes snake and lizard heads and statues. He's also a teller of very tall tales. His wife Rosalie will bring quilts that she makes. This will be their first time at the Festival. First weekend, booth **D-33**.



WALKING STICK CARVING, Hugh Daddy Boy Williams (New Orleans, LA) Daddy Boy, who whittles "X-rated" walking sticks in his back yard, was a Festival favorite in his debut last year. A neighborhood fixture along the lower end of St. Claude Street in the Ninth Ward, Daddy Boy has been a versatile man in his time: a car mechanic, boat worker, and barber. Several of the neighborhood kids he taught to cut hair have gone on to become barbers. Now in his sixties and partially disabled, 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 local filmmaker Jonathan Foos, Daddy Boy will be featured every weekend of the Heritage Festival under the oak trees in booth **C-23**.



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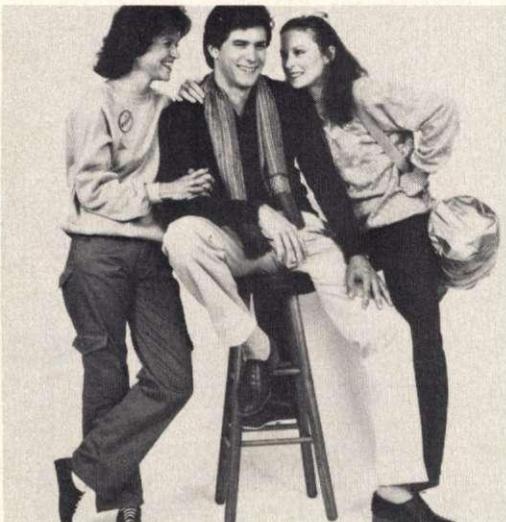


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CYPRESS DOLL-CARVING, Bella Authement (Chauvin, LA) Mrs. Authement only a few years ago started carving quite classic wooden dolls and in her second year of work won second place in the International Doll Competition in 1980. Her work is handsome and beautifully traditional. She will bring several works in progress to the Festival. First weekend, booth **D-31**.

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 six 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 the second weekend, booth **B-1**.

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 knifsmith. 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 booth **C-17**.

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 Heritage Fair.

V. McMURRY



RUGBRAIDING AND QUILTING DEMONSTRATION, Margaret Harding (Lafayette, LA) Mrs. Harding is an exquisite quilter and rugbraider who will bring many examples of her work and alternate demonstrations. Both weekends, booth **C-15**.

CHITIMACHA TRIBE BASKETRY, Ada Thomas (Charenton, LA) Mrs. Thomas is the foremost Chitimacha basketweaver and the last making prized double weave cane baskets, basically two baskets joined at top and bottom. Mrs. Thomas this winter had a show of her work at the Anglo-American Art Museum at LSU, presented by the Indiana Art and Craft Board. Mrs. Thomas is the only surviving Chitimacha with the expert skill and knowledge in all aspects of her tribe's heritage in basketweaving. In 1977 she was awarded a National Endowment for the Arts Fellowship Grant. Woven out of a bamboo-like bayou reed and intricately patterned with strips dyed from lime and walnuts, Chitimacha baskets are highly prized. Mrs. Thomas just sent off a basket woven by request for the Smithsonian Museum in Washington, D.C. Second weekend, booth **D-32**.



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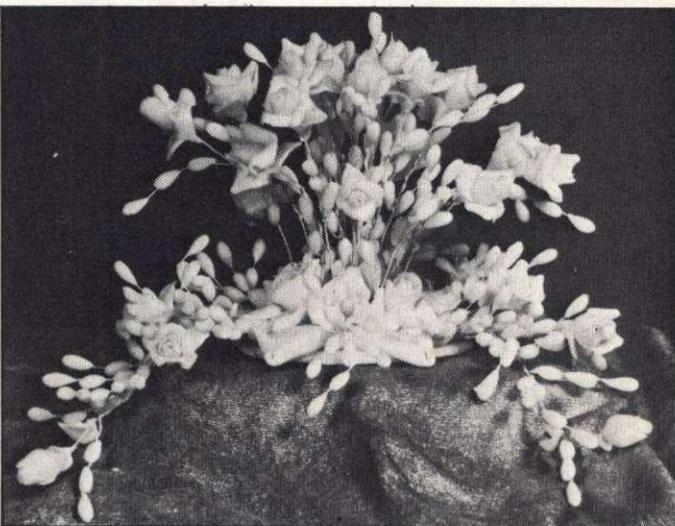
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CLONES EXHIBIT AND DEMONSTRATION, Sandra Blair (New Orleans, LA) Sandra has amassed quite a reputation locally as one of the wild leading spirits of the Contemporary Art Center and among her many zany exploits are her Clone constructions. These are soft sculpture, wild and crazy near-lifesize people, many times custom ordered in duplication of a real human. Sandra will amass a group of clone second-liners and will demonstrate the construction of these berserk semi-humans. Both weekends, booth **C-13**.

QUILTS, Pecolia Warner (Yazoo City, MS) Mrs. Warner is not in good enough health to come to the Festival, but Bill Drummer of the 539 Gallery is exhibiting a fine collection of her legendary work. Pecolia's quilts have been featured in films and several exhibitions from the Center for Southern Folklore in Memphis. She says, "Making quilts is my calling. I want people to remember me by them." Most of her designs she calls "make-up." Her quilts are highly individualistic and tell a lot about her own life. Both weekends, booth **D-34**.



V. McMURRY

SUGAR FLOWERS, Mrs. Helen White (New Orleans, LA) Mrs. White makes exquisite marbled-like sugar flowers for the most elite New Orleans bakeries. Carrying on what is reputed to be a French tradition and is a highly-guarded family secret, Mrs. White learned from her mother, Mrs. Natalie Forcia. In the forties and fifties, Mrs. Forcia was written up in **Ebony**, **Jet** and the **New Yorker** magazine for her incredible work. As the **New Yorker** said in 1950, these are "incredibly lifelike and recognizably French flowers of candy, the like of which surely cannot have blossomed since the piece montee was an essential on fashionable dinner tables of the Second Empire" . . . "marvelously exact reproductions of magnolias, tulips, and camellias." Both weekends, booth **C-16**.

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ISLENOS CRAFTS (St. Bernard Parish, LA)

Presented in cooperation with Nina Solod of the National Park Service and Jean LaFitte National Park. In the 1770's a group of people from the Canary Islands came to help settle the Spanish colony of Louisiana. While there is documentation of these original settlers living in various parts of the state, the major settlement has been retained in Delacroix, Shell Beach, Ycloskey, and Reggio in St. Bernard. Physically as well as culturally isolated until a road was built out to them in the 1930s, these Spanish-speaking people continued trapping, fishing, and hunting.

Irvan Perez, an Islenos from Delacroix, is an excellent decoy carver. He is also a shrimp net maker and a renowned singer of "decimas," 16th Century 10-line stanzas that are social commentary and entertainment. Mr. Perez performed these at the National Folklife Festival last year in Washington, D.C.

Mr. Perez will be demonstrating his work with Joseph "Chelito" Campo and Bob Friere. Mr. Campo is the oldest Islenos in Delacroix and has been carving most of his eighty-five years. He also sings the traditional decimas and makes shrimping and fishing nets. Bob Friere is an excellent wildlife and duck decoy carver, representative of the old style. Accompanying them will be Mr. Frank Fernandez. As leader of the Islenos community he is concerned with retaining the history and tradition of these unique people. The Jean Lafitte National Park is proud to help the Jazz and Heritage Festival recognize this community unique to Southern Louisiana. Second weekend, booth **D-31**.

WHITE SPLIT-OAK BASKETRY, Geraldine

Robertson (Opelousas, LA) Mr. Thonius Robertson, well-known Festival craftsman for nine years, maker of beloved white split-oak baskets is unable to work anymore and his wife Geraldine has learned all the techniques and is taking Mr. Robertson's place this year with oak baskets of all sizes for sale, as well as rag dolls that she makes. Both weekends, booth **C-24**.

DECOY CARVING EXHIBIT AND

DEMONSTRATION Presented with grateful thanks to Don Weaver, Al Muller and Ed Alba for assistance, fourteen decoy carvers, painters, and collectors from all over the area will be exhibiting, carving and selling decoys. Mr. Al Muller will be, as well as demonstrating the carving, exhibiting from his vast private collection of historic decoys of every conceivable style. The famous Charles and Eric Hutchinson father and son team will be exhibiting and demonstrating their highly decorative fowl carvings that have won many awards including grand prize in the Louisiana Wild Fowl Carvers Competition for several

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consecutive years. One of their carvings sold last year for \$24,000. Charles' work has been commissioned for bronze castings and this year he has started doing exquisite prints and sketches of wildlife. Mrs. Hutchinson, to complete the family scene, will bring her fine needlecraft. Both weekends, Booths **B-2 and B-11**.

GUN-MAKING DEMONSTRATION, William Brockway (Baton Rouge, LA) Architect Brockway of Baton Rouge makes handsome guns in traditional techniques. Doing all the metal work, using the techniques of hundreds of years ago, stocks are relief carved, stained, inlaid with ivory, brass, and German silver. He will demonstrate the stock carving and engraving, as well as the making of powder horns. Second weekend, booth **D-30**.

PRISON CRAFTS Presented in cooperation with Griffin Rivers of the Louisiana State Department of Corrections, Louisiana State Penitentiary in Angola and Jackson Barracks in New Orleans. In this booth are examples from the above named institutions of two definitively prison-produced crafts: woven cigarette-pack purses and matchstick boats. Also in the fine arts are some quite remarkably intense sketches from W. Sharlhorne and some dynamic modern paintings by Troy Bridges that have recently been displayed at a Baton Rouge gallery. Both weekends, booth **D-35**.

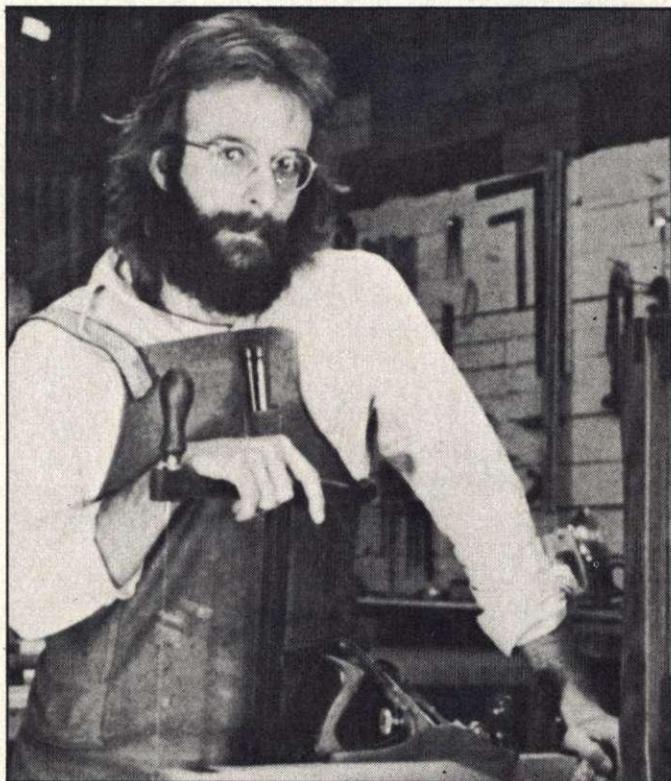
GUITAR-MAKING DEMONSTRATION, DULCIMER AND HAMMERED DULCIMER DEMONSTRATION, Johnny Rushing and Larry Sturtz Presented in cooperation with the Penny Post Coffee House, as a tribute to the acoustic folk tradition kept alive so well at the Penny Post. Discovered by Bud Tower of the Penny Post, both these young craftsmen are actively keeping these old-time skills alive. Johnny is a brakeman on the IC Railroad who plays bass and six-string guitar himself and makes excellent custom guitars on the line of the venerable Martin. Larry Sturtz is a graphic artist that plays and makes dulcimers and hammered dulcimers. His group "Higher Ground," playing traditional Appalachian songs, has been together three to four years. Both weekends, booth **C-18**.

ACRYLIC SCULPTURES, Emile Dekel (Landing, NJ) 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**.

GLASSBLOWING, Charlie Miner (Tesuque, NM) 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, FL) Ulrike is a German transplant whose work was received enthusiastically by customers and critics alike last year at the Heritage Festival. She will display her highly detailed lithographs the second weekend only in booth **K-78**.



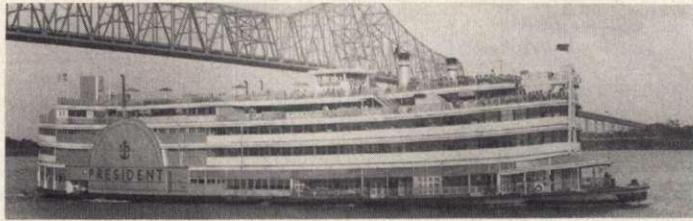
WOODEN FURNITURE, Rick Brunner (Baton Rouge, LA) In the Festival for the first time, Rick is a full time woodworker and sculptor with innumerable awards in his field and one-man shows all over the country. Beautifully detailed and employing a full range of exotic woods, his furniture is a pleasant addition to the Festival roster.



EVENING & RIVERBOAT CONCERTS

The night and riverboat concerts of the New Orleans Jazz and Heritage Festival are among the most anticipated annual events for the New Orleans musical scene. This year internationally acclaimed musical giants from Africa, Jamaica and England, as well as U.S. born musicians will perform in concert.

★ RIVERBOAT ★ ★ PRESIDENT ★



FRIDAY AND SATURDAY
MOONLIGHT DANCE CRUISES

★ TOPCATS ★

Friday, May 8 &
Friday, May 29



★ IRMA THOMAS ★

★ Saturday, May 9 ★
★ Saturday, May 16 ★
★ Saturday, May 30

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This year's line up is the most ambitious and diverse set of programs ever offered. The 1981 night concerts will be long remembered by aficionados of the only major musical artform to emerge from the American experience. And what better place to experience this music than in New Orleans - the birthplace of the music that the world knows as "jazz."

7:00 PM

S.S. PRESIDENT

FRIDAY MAY 1

Caribbean
Highlife Jamboree
Jimmy Cliff
Hugh Masekela Quintet



JIMMY CLIFF



HUGH MASEKELA

The 1981 night concerts will open with an African/Caribbean riverboat cruise headlined by **Hugh Masekela** and **Jimmy Cliff** at 7:00 PM and a Blues riverboat show at midnight featuring **Muddy Waters**, **James Cotton**, **Little Milton** and our own **Walter Washington**.

Hugh Masekela is a South African born trumpeter/vocalist who learned to play music on a horn donated by none other than Louis Armstrong, the New Orleans native who became known worldwide as the "ambassador of jazz." Masekela's music draws on indigenous South African and West African elements as well as bop, rhythm and blues, and contemporary jazz. As a vocalist, his broad voice is directly in the Louis Armstrong tradition. As a trumpeter, Masekela features a declarative and brassy tone which is certain to find favor among New Orleans natives.

Reggae artist **Jimmy Cliff** is a Jamaica born vocalist and composer. Cliff starred in the classic film, "The Harder They Come," which featured a number of his songs. Cliff is a dynamic performer who dances with abandon. However, it is the Cliff voice, a tenor so strong he can be heard in the back row without benefit of a mike, which sets him apart from most other contemporary singers. As a composer, Cliff is a prolific writer whose songs offer insightful social commentary.

This riverboat "roots" ride will be opened up by **Chief Jake & The White Eagle Indian Nation**, one of the New Orleans Mardi Gras Indian tribes who will add their own unique ingredient of feathers, chants songs and dance.

12:00 Midnight

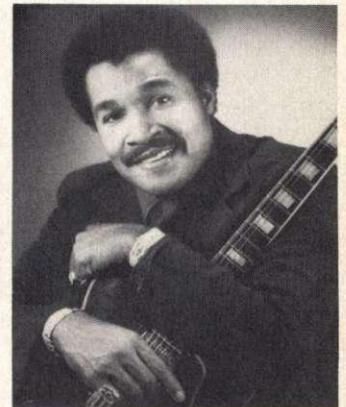
S.S. PRESIDENT

FRIDAY MAY 1

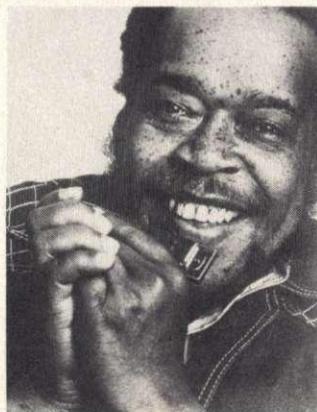
Midnight Blues Jam
Muddy Waters Blues Band
Little Milton Orchestra
James Cotton Band
Walter Washington & The Solar System Band



MUDDY WATERS



LITTLE MILTON



JAMES COTTON



WALTER WASHINGTON

Blues is where it all began and at the stroke of midnight on the opening night, the New Orleans Jazz and Heritage Festival will present a potent mixture of raw, electric blues. **Muddy Waters**, the "Hoochie Coochie Man," "The Seventh Son" of the blues who both sings and plays one of the meanest electric "bottleneck" slide guitars ever witnessed will be the highlight of a show which is so hot that the boat will not be allowed to leave the dock. Born McKinley Morganfield on April 4, 1915 in Rolling Fork, Mississippi, this Chicago based artist is considered one of the main shapers of the blues. Without a doubt he will have his legendary "Mojo Working" for this opening night blues show.

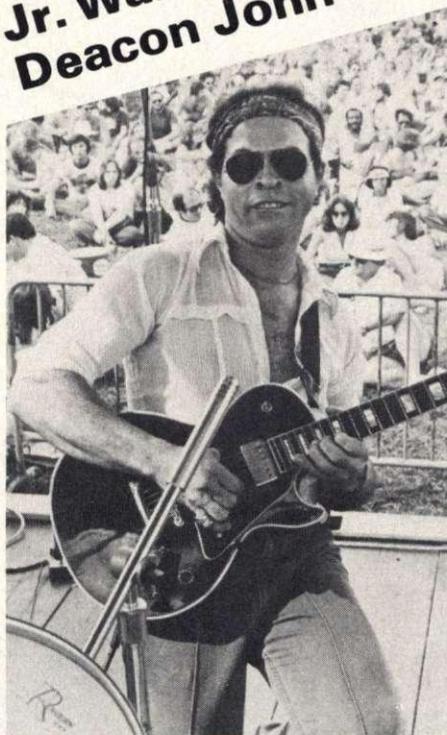
Born 1934 in Inverness, Mississippi, **Little Milton** is another blues artist who now calls Chicago home. His more famous recordings are "We're Gonna Make It," "If Walls Could Talk," and the seminal "Grits Ain't Groceries." **James Cotton**, is currently considered the leading blues "harp" (harmonica) player. Also born in Mississippi, Cotton is a twelve year veteran of the Muddy Waters Blues Band and a long time band leader on his own. Cotton hits include "Rocket 88," "Feelin' Good," and the classic "Caldonia." Opening for this gigantic gathering of blues talent will be New Orleans' own Walter Washington who is an energetic singer who can both shout and croon. On certain occasions, Walter is know to get excited enough to play a stinging guitar solo with his "mouth" -- until you've seen him, you haven't heard him. And thus begins the 1981 New Orleans Jazz and Heritage Festival.

S.S. PRESIDENT

7 PM & 12:00 Midnight

SATURDAY ^{7 PM & 12:00} **2**

The James Brown Show & Orchestra
Jr. Walker and the Allstars
Deacon John



DEACON JOHN

Saturday night on the river features the "hardest working man in show business today," **James Brown**, the Godfather of Funk. Along with James Brown will be hornman **Jr. Walker & The Allstars**, with an opening act of **Deacon John**. For those who like to boogie this is your concert.

James Brown is generally acknowledged to be the man whose surging rhythms, intricate dance steps, wicked band arrangements and emotive singing style has defined the genre of popular dance music once called rhythm and blues, then soul and is now known as funk. With a list of hits too long to enumerate, Brown continues to work at presenting his own unique brand of dance music.

Jr. Walker is a classic rhythm and blues tenor saxophonist who matured during the heyday of the Motown era. He is a direct descendant of the honking and hollering rhythm and blues saxophonists of the fifties. A few of his many hits are "Shotgun," "Cleo's Mood," and "What Does It Take To Win Your Love."

Opening for Brown and Walker will be **Deacon John Moore** who will recreate his legendary "Deacon John and the Ivories" sound which, at one time before its demise, was one of the most popular high school dance bands in New Orleans. This show is one show that is so nice that we're going to do it twice on the riverboat S.S. President at 7:00 PM and again at midnight.



JAMES BROWN



JR. WALKER

FAIRMONT IMPERIAL BALLROOM 8:00 PM

SUNDAY 3

The History of New Orleans Style Jazz on Film



ARMAND HUG



SWEET EMMA



LOUIS ARMSTRONG

Last year's night of historic jazz performances on film was a standing room only affair. This year we are proud to present in the Imperial Ballroom of the Fairmont Hotel **The History of New Orleans Style Jazz on Film** at 8:00 PM. Made up of film clips from the private library of jazz film expert David Chertok and specially selected clips from the Tulane Jazz Archives collection, this program will offer many New Orleanians their first view of the early masters of the music so closely identified with this city. Featured performers in addition to Louis Armstrong include Barney Bigard, Sweet Emma Barrett, Kid Ory, Ray Bauduc, Pee Wee Russell, Jack Teagarden, Jim Robinson, Armand Hug, Pud Brown, Don Ewell, Alvin Alcorn, Muggsy Spanier and numerous others. Come early so that you can get a good seat and experience first hand historic performances from the legends of New Orleans style jazz.

FAIRMONT IMPERIAL BALLROOM 8:00 PM

MONDAY 4

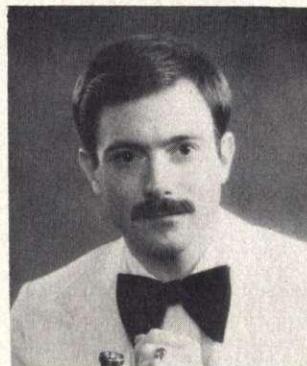
Bob Crosby and the Bob Cats Chris Barber Jazz & Blues Band The George Finola Jazz Band Placide Adams Original Dixieland Hall Jazz Band



BOB CROSBY



PLACIDE ADAMS



GEORGE FINOLA



CHRIS BARBER

Bob Crosby (brother of Bing Crosby) and his legendary Bob Cats will headline a night of Dixieland style music at 8:00 PM in the Fairmont's Imperial Ballroom. For this concert Bob Crosby has brought together three of his original sidemen --bassist Bobby Haggart, trumpeter Yank

Lawson and guitarist Nappy Lamare. In 1938, "Downbeat" magazine voted Bob Crosby's orchestra the "Best All-American Jazz Band." In that same year Crosby won wide acclaim for tunes such as "Big Noise From Winnetka," and "What's New," both of which were written by members of his band. For those who fondly remember the early swing era and the sound of Crosby "Dixieland Swing" this will be a must concert. In addition to Crosby, the **Chris Barber Band** from England will bring their own rousing interpretations of historic jazz music.

Opening the show will be the sounds of young cornetist **George Finola** who has also served as assistant director of the New Orleans Jazz Museum. During his formative years Finola was an avid follower of Bix Beiderbecke and has since developed his own sound. In addition to Finola as part of the opening act will be **Placide Adams** leading the **Original Dixieland Hall Jazz Band**. Bassist Adams is a veteran musician whose talent as both musician and leader has significantly contributed to the preservation of traditional music in New Orleans.

FAIRMONT IMPERIAL BALLROOM

8:00 PM

TUESDAY ^{MAY} 5

Cab Calloway
Panama Francis
and the Savoy Sultans
Dorothy Donegan



CAB CALLOWAY



PANAMA FRANCIS

"Hi-De Hi-De Hi-Di-Ho," the snake-hipped, silver throated jazz/dance band master and show business personality **Cab Calloway** will bring his own brand of infectious rhythm and humor into the Fairmont Imperial Ballroom. The creator of "Minnie the Moocher" and other jazzology tunes

is a verbal wizard whose double-entendre and scatting defined the essence of what was once referred to as "hip talk."

Backing Cab will be drummer/bandleader **Panama Francis** and the **Savoy Sultans**, whose roots hail back to the hot times in the noted Harlem nightspot the "Savoy Ballroom." Led by Panama's charging drumming, the Savoy Sultans are the leading promulgators of jazz dance music.

Providing incisive counterpoint is the eclectic piano stylings of **Dorothy Donegan** whose expansive repertoire and prodigious technique enable her to present a multifaceted approach to a jazz piano recital.

This musical mixture will be the perfect nightcap on a sultry spring night in New Orleans.

8:00 PM

WEDNESDAY ^{MAY} 6

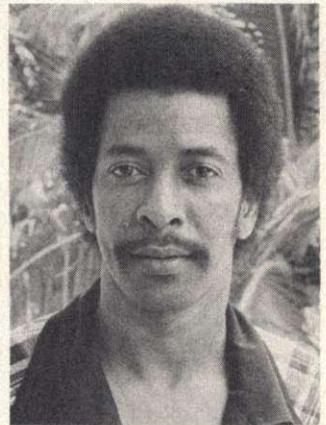
S.S. PRESIDENT

New Orleans
 Rhythm & Blues Cruise
Allen Toussaint
Ernie K-Doe
Luther Kent & Trick Bag
Tommy Ridgley
and the Untouchables

SYNDEY BYRD



LUTHER KENT



ALLEN TOUSSAINT

Composer/arranger/pianist/vocalist and producer **Allen Toussaint** will present his perennial "Rhythm and Blues Cruise." Performers as diverse as Paul McCartney, LaBelle, Joe Cocker, Sam and Dave, Glen Campell and Eric Gale all make the trek to New Orleans to sit on the doorstep of Allen Toussaint -- legend has it that Toussaint has the musical midas touch. Not unlike Jelly Roll Morton, another legendary New Orleans

pianist/composer, Allen Toussaint's skill is that of a master creole chef who knows how to add the right seasonings to the basic ingredients in order to produce a tantalizing dish of spicy goodness. A taste of Toussaint's music is guaranteed to satisfy.

Assisting Toussaint will be the "Mother-In-Law" man, New Orleans soul singer, **Ernie K-Doe**. A veteran of the New Orleans fifties scene, K-Doe is an energetic master of the syncopated soul of Crescent city singing.

Luther Kent & Trick Bag will also add their unique brand of rhythm and blues. A New Orleans native and former lead singer for Blood, Sweat & Tears, Luther Kent leads his band Trick Bag (directed and arranged by Charlie Brent) through a scorching set of straight up, hard rocking songs.

The quintessential soul sound of **Tommy Ridgley and the Untouchables** will open up the boat ride with a set that will bring back memories of the senior prom. Always a sell-out, this is the boat ride that defines the New Orleans Rhythm and Blues genre.

FAIRMONT IMPERIAL BALLROOM 8:00 PM
WEDNESDAY 6

New Orleans Jazz and Heritage Festival Jam Session - Part I

A new feature this year will be organized jam sessions featuring veteran New Orleans musicians. At 8:00 PM in the Fairmont Ballroom **New Orleans Jazz and Heritage Festival Jam Session Part I** will feature traditional New Orleans jazz. Featured musicians are: **Louis Nelson, Preston Jackson, Jack Willis, George Kid Sheik Colar, Teddy Riley, Kid Thomas Valentine, Murphy Campo, Raymond Burke, Michael White, Pud Brown, Emanuel Syales, Emanuel Paul, Les Muscutt, Alfred Lewis, Chester Jones, Stanley Stevens, Frank Parker, Jeanette Kimball, Dave Williams, Olivia C. Cook, Herman Sherman, Harold Dejan, Walter Payton, Anthony Lacen, Stewart Davis, Harry Connick, Jr., Manny Crusto, Freddie Lonzo, Allen Jaffe, Bob Greene, Frank Fields, Sherwood Mangiapane, Wendell Eugene and John Brunious.**

S.S. PRESIDENT

THURSDAY 7

8:00 PM

Jazz Cruise
Dexter Gordon Quartet
Betty Carter & Her Trio
Jimmy Smith



BETTY CARTER



DEXTER GORDON



JIMMY SMITH

A Be-Bop Boatride aboard the Riverboat President will feature three legends of jazz: tenor saxophonist **Dexter Gordon**, singer **Betty Carter** and organist **Jimmy Smith**.

After a fifteen year stint of exile in Europe, tenor giant **Dexter Gordon** returned to the United States three years ago and has reclaimed his position at the top of the bop masters list. This year has been a great one for Dexter during which he released his fifth Columbia album since returning and also won the "Down Beat" magazine triple crown: #1 Tenor Saxophonist, Jazz Musician of the Year and election into the Jazz Hall of Fame.

The leading jazz singer **Betty Carter**, who has never wavered in her allegiance nor skill to jazz as an artform, will offer a set which defines the elusive concept of "jazz singing." As Betty has pointed out "My concept is what makes it jazz, not the song itself." Working with her own trio, Betty's vocal improvisations are stunning inventions which often defy the melodic and harmonic laws of gravity -- from note one, this lady takes each song where she wants it to go, i.e. the ethereal reaches of be-bop improvising and her instrument (the human voice) is the only vehicle she uses.

Opening the be-bop boatripe will be the man credited with popularizing the Hammond organ as a jazz instrument, **Jimmy Smith**. With backing from local jazz musicians **James Black** on drums and **Steve Masakowski** on guitar, Jimmy Smith will demonstrate what jazz organ playing is all about.

PROUT'S CLUB ALHAMBRA 1:00 AM

THURSDAY MAY 7

New Orleans Jazz and Heritage Festival Jam Session - Part II

Following the Be-bop boatripe, 1:00 AM in the morning at Prout's Club Alhambra will be **New Orleans Jazz and Heritage Festival Jam Session Part II** which will feature contemporary musicians: **Ellis Marsalis, Willie Tee, Willie Metcalf, Rusty Gilder, Bill Huntington, James Black, Tony Bazley, Smokey Johnson, Clyde Kerr, Jr., Emery Thompson, Chuck Easterling, Freddie Lonzo, Earl Turbinton, Jr., Edward Kidd Jordan, James Rivers, Alvin Red Tyler, Erving Charles, Edward Frank, Fred Kemp, Rick Kriska, Michael Pierce, Alvin Batiste, Kent Jordan, Steve Masacowski, Elton Herron, Dooky Chase, Chuck Berlin, Clarence Ford, Alvin Fielder, Lloyd Lambert, Charles Neville, Richard Payne, Charlie Burbank, Ralph Johnson, Johnny Horn, Duke Barker, Don Suhor, Jud Berger, Roger Lewis, Harry Nance, Miles Wright, Kirk Ford, Carl LeBlanc, Vic Zipeto, Wendell Brunious, Willie Cole and Eddie Collins.**

THEATRE OF THE PERFORMING ARTS 8:00 PM

FRIDAY MAY 8

Nancy Wilson Ramsey Lewis Quartet Tony DiGradi & Astral Project



RAMSEY LEWIS



TONY DIGRADI



NANCY WILSON

An elegant night of sophisticated music will open at the Theatre of the Performing Arts at 8:00 PM. Featured artists will be **Nancy Wilson, Ramsey Lewis Quartet** and New Orleans' **Tony DiGradi & Astral Project.**

Nancy Wilson is one of the most respected singers in show business today. She has been singing professionally for over twenty-five years, has recorded over forty albums and done numerous television and show business specials. In 1975 she won an Emmy award for her popular

television program. Defying easy categorization Ms. Wilson refers to herself as "Basically, I am a song stylist. I believe that if a good song comes along with interesting lyrics, I'm going to sing it no matter who wrote it or what type of song it's supposed to be. I like variety."

Sharing the bill is popular pianist **Ramsey Lewis**, a classically trained, child prodigy who began studying and playing piano at age four. Ramsey Lewis recorded his first album in 1956 and continues to record today, always experimenting with different songs, different instruments and also, as on his **Legacy** Lp, with using symphonic orchestration. However, Ramsey never moves too far away from his Chicago blues roots and always produces a toe-tapping music that follows the famous Ellington dictum: "It don't mean a thing, if it ain't got that swing."

Opening the program will be **Tony DiGradi & Astral Project**. Saxophonist DiGradi and his group are a leading contemporary jazz group whose music is thick with New Orleans rhythms.

MUNICIPAL AUDITORIUM

12:30 AM

FRIDAY 8

Great Black Music:
Ancient to the Future
Art Ensemble of Chicago
Cecil Taylor
Edward "Kidd" Jordan
and the Improvisational
Arts Company



CECIL TAYLOR

Round midnight at 12:30 AM in the Municipal Auditorium the Festival will present **Great Black Music: Ancient to the Future** featuring **The Art Ensemble of Chicago**, pianist **Cecil Taylor** and **Edward Kidd Jordan and the Improvisational Arts Company**.

The Art Ensemble of Chicago is a direct descendant and flag carrier for the spirit of traditional New Orleans music. The quintet is composed of Lester Bowie trumpet and bass drum, Joseph Jarman reeds, flutes and percussion, Malachi Favors Maghostus bass and percussion, Famoudou Don Moye percussion, Roscoe Mitchell reeds, flutes and percussion. Although some critics consider The Art Ensemble an iconoclastic new music group, they are actually upholders of collective improvisation mated with a continuous use of rhythm as a central element in the music. Employing costumes and face paint, they have a total impact on the senses of their audiences and always offer fresh and startlingly striking music.

Cecil Taylor embodies **all** of the piano traditions in one hand while fingering out new directions with the other. A pianist whose muscular music requires both concentration and strength, he has no contemporary peer to match his piano prowess. This concert marks his first appearance in New Orleans.

Local musician/instructor (he directs the sundry SUNO jazz units) Edward "Kidd" Jordan is the leading advocate of new music in New Orleans. A saxophonist and composer of broad musical knowledge and innovative style, Kidd Jordan will contribute a fresh New Orleans perspective to this new music concert.



ART ENSEMBLE OF CHICAGO

MUNICIPAL AUDITORIUM

9:00 PM

SATURDAY MAY 9

The Crusaders
Mongo Santamaria
James Rivers Movement



THE CRUSADERS

This year's festival closes with one of the most enduring groups on the jazz music scene, **The Crusaders**. Accompanying them will be **Mongo Santamaria** and crescent city favorite **The James Rivers Movement**.

Drummer Stix Hooper, pianist Joe Sample and

tenor saxophonist/bassist Wilton Felder are the enduring nucleus of **The Crusaders**. All of them were born in Houston, Texas and, along with trombonist Wayne Henderson, established themselves as the "Jazz" Crusaders, a funky, hard-bop, Texas soul jazz group. Although they have since dropped "Jazz" from the name of their group, they are no less keepers of the flame. Since their beginnings as high school students in 1952, they have gone on to become the oldest instrumental group in contemporary music.

Percussionist **Mongo Santamaria** brings his Afro-Cuban-latin stylings to New Orleans. He is an apt choice to share the stage with The Crusaders. His upbeat music always elicits dancing smiles from audiences whom he mesmerizes with his dexterity on the conga drums. Mongo's performing units are always hot and he is currently enjoying a publically and critically acclaimed "second" career which includes winning Grammy honors and packed concerts.

The James Rivers Movement, led by multitalented, flutist, saxophonist, harmonicist and bag-piper James Rivers is one of the oldest New Orleans contemporary music bands. Many people liken a James Rivers concert to a baptist church service.

The Crusaders, Mongo Santamaria and James Rivers will bring this year's night concerts to a rousing conclusion.

TIPITINA'S ★ MUSIC ★ TIPITINA'S ★ FOOD ★ TIPITINA'S

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★ 501 NAPOLEON AVE. ★ 899-9114

FRI MAY 1- 10:30- THE NEW ORLEANS BLUES REVENUE with EARL KING, DEACON JOHN, BUTCH MUDBONE, and J. MONQUE'D
 SAT & SUN MAY 2 & 3- 9:30- CHRIS SMITHERS; 10:45- CLIFTON CHENIER
 MON MAY 4- 9:00- SPENCER BOHREN; 12:00 EARL TURBINGTON QUINTET
 TUES MAY 5- 8:30- PHIL DeGRUY (JAZZ GUITAR SOLOIST); 10:00- HUEY "PIANO" SMITH and the CLOWNS, with the DAVID LASTIE BAND; 2:00AM- The first in a series of three early morning jazz jams with JOHN VIDACOVICH, drums; JAMES SINGLETON, bass; DAVID TORKANOWSKY, keyboards; BOBBY MACFARRIN, saxophone; (There will be other musicians jamming.)

WED MAY 6- 8:30- PHIL DeGRUY; 10:00- THE CHRIS BARBER BAND with DR. JOHN; 2:00AM- JOHN, JAMES, DAVID, and BOBBY, JAM #2
 THURS MAY 7- 8:30- PHIL DeGRUY; 10:00- MARCIA BALL; 2:00AM- FINAL JAZZ JAM with JOHN VIDACOVICH, JAMES SINGLETON, DAVID TORKANOWSKY, & BOBBY MACFARRIN
 FRI MAY 8- 10:00- JOHN MOONEY and BOB COOPER; 11:30- THE RADIATORS
 SAT MAY 9- 10:00- JOHN MOONEY and BOB COOPER; 11:30- GATEMOUTH BROWN with GATE'S EXPRESS
 SUN MAY 10- 9:00- SPENCER BOHREN; 10:30- MARCIA BALL; 11:45- LIL' QUEENIE and THE PERCOLATORS

May 1, 2, & 3
 LOUISIANA SEAFOOD AT ITS BEST

Mon, May 4
 RED BEANS AND RICE
 VEGETARIAN SPAGHETTI

Tues, May 5
 FRIED CHICKEN CHEESE ENCHILADAS

Wed, May 6
 SHRIMP STUFFED EGGPLANT SPAGHETTI

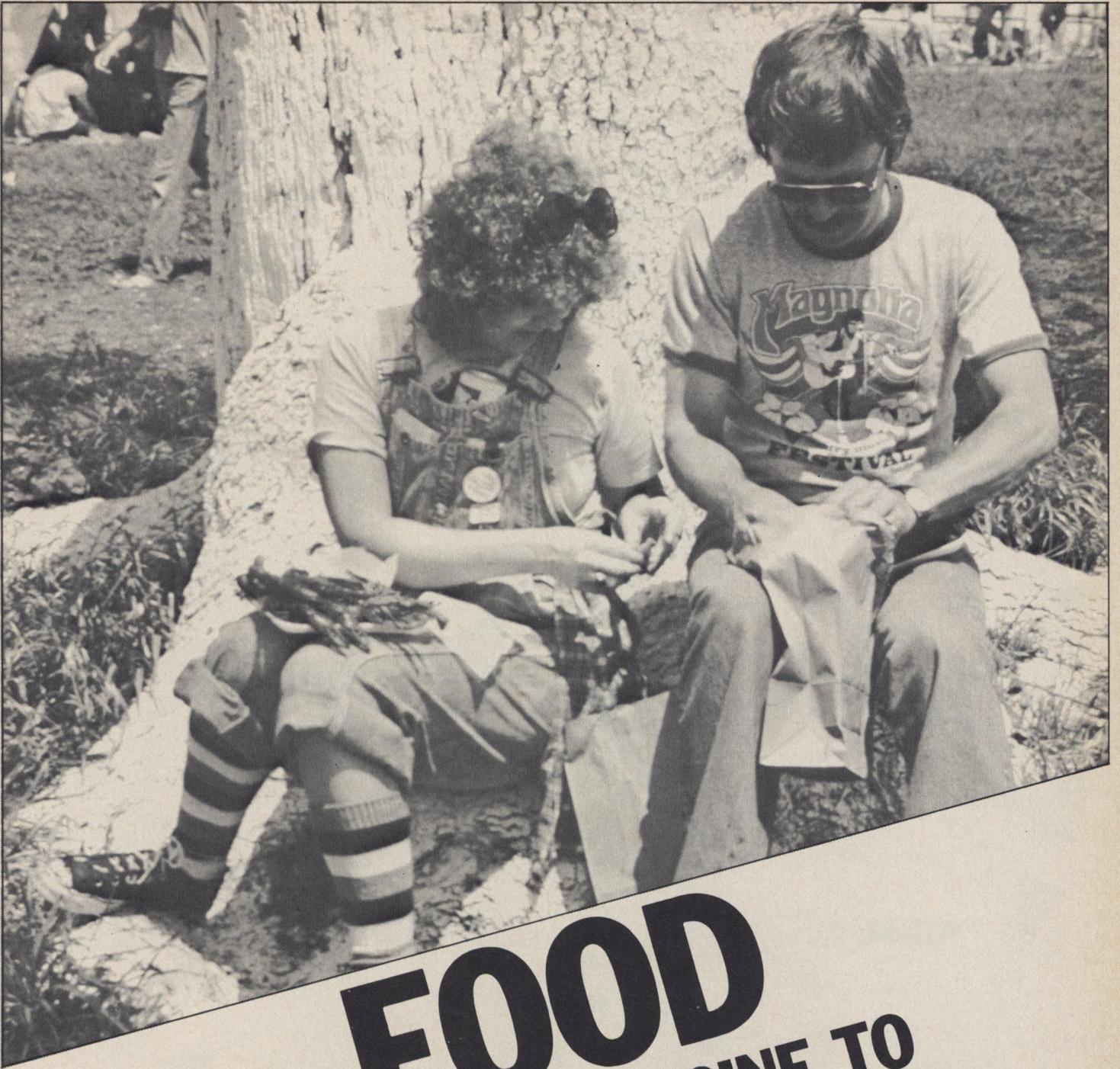
Thurs, May 7
 JAMBALAYA BAR-B-Q SHORT RIBS

May 8, 9, 10
 SHRIMP TROUT CRABS CRAYFISH PIE

★ PO-BOYS ★ PIZZAS (Vegetarian, Seafood) ★ DESSERTS (Homemade) ★

★ MON THRU FRI: 11:30AM to MIDNIGHT • SAT & SUN: 7:00PM to 1:00AM ★

TIPITINA'S ★ NAPITOU LAS RESTAURANT ★ TIPITINA'S



FOOD

FROM HIGH CUISINE TO THE COMMON RED BEAN

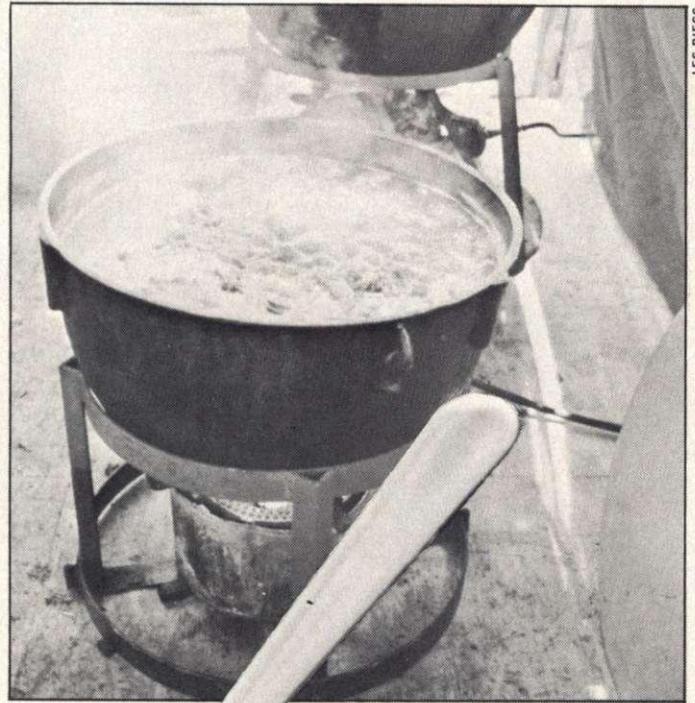
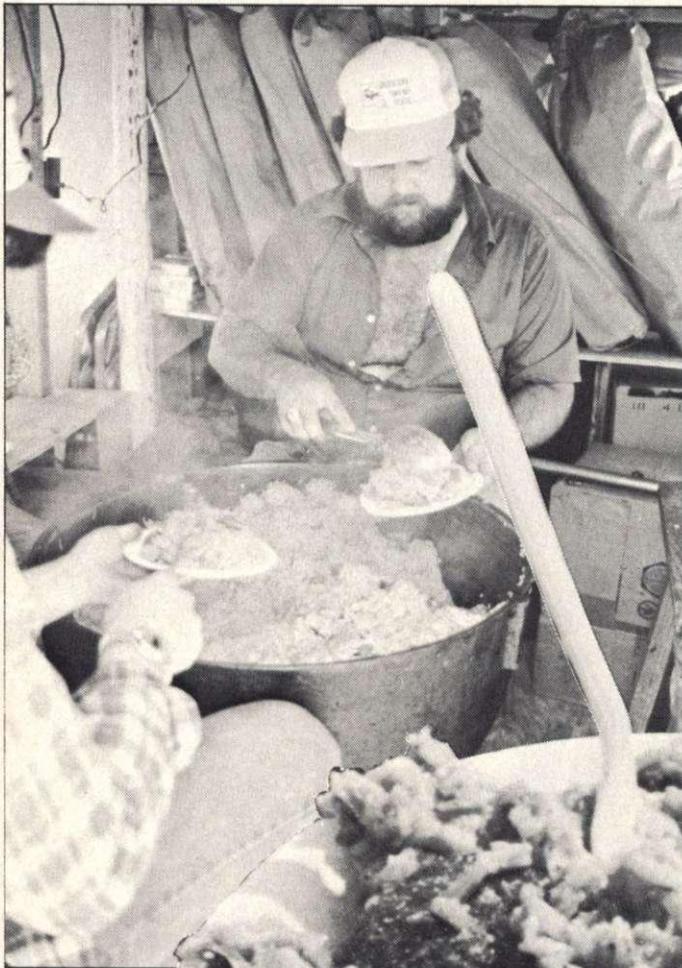
Eating is an essential aspect of the New Orleans tradition. No other area in America has such a rich and diverse culinary culture which is the result of the confluence of individually unique ethnic foods and techniques of food preparation.

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.

Alligator tender-fried and in sauce picante, crabs barbecued and marinated, and croissants plain and fancy all will make their first appearance this year on the menu of traditional Louisiana cuisine to be served up at the 12th annual New Orleans Jazz and Heritage Festival.

Also among the culinary newcomers will be Creole stuffed cabbage, soft shell crab, shrimp cocktail and shrimp remoulade -- all guaranteed to tempt the palate during the Heritage Fair portion of the Festival.

Returning favorites will be foods representing the diverse cultures that have shaped our fabled Louisiana cooking style. Rastafarian Hazel Eugene, whose restaurant on the Isle of St. John was written up in **National Geographic**, brings to the Festival Caribe steamed vegetables and curried chicken. Also of island influence is Edward Hill's barbecued goat and ribs, and the KOINDU Food Committee's Creole rice and Caribbean fruit salad. The Italian community will be represented by stuffed artichokes, oyster patties with fettucine, and Angelo Brocato himself will provide Italian desserts of spumoni, fresh Louisiana strawberry ice and biscuit tortoni in addition to Lorraine Landry's spumoni, lemon ice



and cannoli.

The state's French Cajun roots will show themselves off in an impressive array of dishes -- jambalaya, cochon de lait, crawfish etouffe, fricassee de poulet, crab fricassee, hot boudin, crawfish bisque, seafood au gratin and shrimp, chicken and turtle sauce picante.

Still more of the Jazz Festival menu will include barbecued pork and shrimp, stuffed tomato, pecan pie, fried croakers, crab patties, Natchitoches meat pies, stuffed crabs and shrimp, fried catfish, shrimp stuffed eggplant and merliton, hickory smoked roast beef, red beans

and rice, fried chicken, boiled crawfish, hot sausage po-boys, pastrami po-boys, strawberry crepes, ham and cheese po-boys, muffettas, shrimp Creole, oyster po-boys, gumbo, barbecued chicken, shrimp po-boys, frozen yogurt, fresh pineapple, snow-balls, assorted pies and cakes, pralines and roman chewing candy.

In honor of the New Orleans Jazz and Heritage Festival's nine year sponsor the Jos. Schlitz Brewing Company, the Fair Grounds again will be vending plenty of cold Schlitz beer.

-Anna Zimmermann

SOUND WAREHOUSE

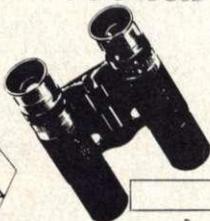
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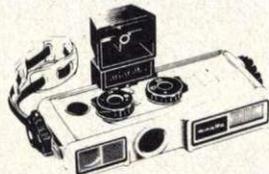
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BENEFIT

TIPITINAS



PROFESSOR LONGHAIR
501 NAPOLEON AT CHOUPITOUAS
PIANO & JUICE BAR

HENRY ROELAND BYRD DECEMBER 19, 1918 - JANUARY 30, 1980



“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.

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.



1981 JAZZ & HERITAGE FESTIVAL

SCHEDULE OF FAIR GROUNDS EVENTS



AT THE FAIR GROUNDS FRIDAY

YAZAN 1

STAGE 1

- 1:00-1:45 The Nightriders
2:00-3:00 Willie West & Southbound Transit with Gerry Hall
3:30-4:15 Ivan Neville & The Uptown Allstars
4:45-5:30 Ron Cuccia & The Big Tomato Band

STAGE 2

- 12:30-1:30 The Michael White Trio
2:00-3:00 John Wright Trio
3:30-4:30 George Slim Heard & The Bluff Road Band
5:00-6:00 Harmonica Williams & The Mighty Hawks

STAGE 3

- 1:00-1:45 Linda Aubert & Stuff
2:00-3:00 Joe Simon's Original Crescent City Jazz Band
3:15-4:00 Bourré
4:30-5:30 New Jazz Quintet

STAGE 4

- 12:15-1:00 East St. John High Dixieland Band
1:15-2:00 Fredrik Norén Band
2:30-3:15 Cathy Lucas & The Loose Band
3:45-4:45 Beausoleil
5:00-5:45 Jazz Dance Theatre

STAGE 5

- 12:30-1:30 SUNO Big Band
2:00-2:45 Muchos Plus
3:15-4:00 Jay Monque'd Blues Band
4:15-5:00 Victor Sirker & The Circuit Breakers
5:30-6:15 De'Sire

JAZZ TENT

- 12:30-1:15 Lady Charlotte & The Men of Jazz
1:45-2:30 Kid Sheik's Storyville Ramblers
3:00-4:00 Steve Masakowski & Mars
4:15-5:00 Jasmine
5:15-6:00 Majestic Brass Band with Ellyna Tatum

KOINDU

- 12:45-1:30 SUNO African Ensemble
2:00-2:45 Contemporary Dance Co.
3:15-4:00 NOCCA Jazz Ensemble
4:30-5:15 Theron Lewis Group

GAZEBO

- 1:00-2:00 Nat Krasnoff
2:30-3:15 John Rankin
3:45-4:30 Cousin Joe

GOSPEL TENT

- 12:00-12:40 The Randolph Brothers
12:40-1:00 Brother Joseph Davis
1:00-1:30 Kennedy High School Gospel Choir
1:30-2:00 Sunset Travelers
2:00-2:30 Fortier High School Gospel Choir
2:30-3:00 Aline White
3:00-3:30 The New Orleans Echoes
3:30-4:00 Bunny and Bessie
4:00-4:30 God's Renewed Gospel Ensemble
4:30-5:00 The Melody Clouds
5:00-5:30 The Smooth Family of Slidell
5:30-6:00 Leviticus Gospel Singers

KID'S TENT

- 12:00-1:00 McDonogh 15 School Band
1:00-2:00 Floating Eagle Feather
2:00-3:00 Unlimited, Ltd.
3:00-4:00 Human Unity Council of New Orleans

MAY 2nd, 2:30 PM

Mens' Moneywasters/Ladies' Moneywasters, Gentlemen of Leisure, Onward Brass Band

MAY 3rd, 4:00 PM

Olympia Aid Society, The Jumpers, Beautiful Ladies Marching Club, The Olympia Brass band, Doc Paulin Brass Band

MAY 9th, 4:30 PM

Ladies' Zulu, Calendar Girls, Burgundy Ladies, Young Tuxedo Brass Band, Fairview Brass Band

MAY 10th, 3:00 PM

Scene Boosters, Fun Lovers, Pinstripe Brass Band, Dirty Dozen Brass Band



PARADES

AT THE FAIR GROUNDS

SATURDAY 2

STAGE 1

- 12:15-1:45 Full Oo-Poo-Pa-Doo Revue with Jessie Hill, Reggie Hall, Bobby Lacour & The Young Little Rascals
2:15-3:00 The Cold
3:15-4:00 James Booker
4:15-5:00 Coteau Reunion
5:15-6:00 Ramblin' Jack Elliot
6:15-7:00 The James Cotton Band

STAGE 2

- 12:15-1:00 Fredrik Noreñ Band
1:15-2:00 Chris Smither
2:15-3:00 Dewey Balfa & Friends
3:15-4:00 Caledonia Society Pipers
4:15-5:00 Sunbelt Bluegrass Band

STAGE 3

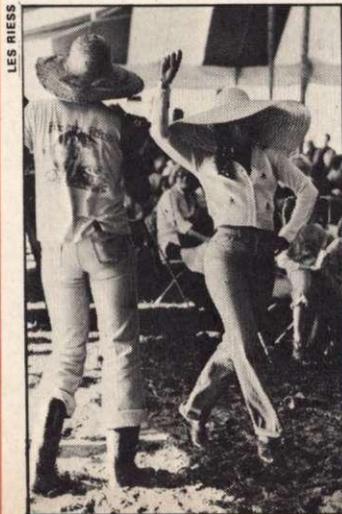
- 12:00- Slidell Sr. High
12:45 Jazz Ensemble
1:00-1:45 Irving McLean
2:00-2:45 Billy Gregory
3:00-3:45 Les Moore
4:15-5:00 Woodenhead
5:30-6:15 Herman Jackson Group

STAGE 4

- 12:15-1:00 Loyola Big Band
1:15-2:00 N.O. Square & Round Dance Association with Johnny Creel
2:15-3:00 Clinton Broussard & Zydeco Machine
3:15-4:00 Salt Creek
4:30-5:30 The Scooter Lee Show
5:45-6:30 Banda Fiebre

STAGE 5

- 12:00- UNO Jazz
12:45 Band
1:15-2:00 Buck Wheat Zydeco Ils Sont Partis
2:30-3:15 Batiste Brothers Band
3:30-4:15 Lee Dorsey
4:45-5:45 Hugh Masekela
6:15-7:00 George Porter's Joyride



JAZZ TENT

- 12:15-1:00 Dillard University Jazz Ensemble
1:15-2:00 New Orleans Rag Pickers of Tokyo
2:30-3:15 Earl Turbinton, Jr.
3:30-4:15 Louisiana Repertory Jazz Ensemble
4:30-5:15 New Orleans Ragtime Orchestra
5:45-6:30 Edward "Kidd" Jordan Improvisational Arts Co.

KOINDU

- 12:15-1:00 Frank Parker Group
1:30-2:15 Carl LeBlanc & Nature
2:30-3:00 John Chipman "King of the Goat Skin Drum"
3:00-3:30 Blind Blake
3:45-4:30 The Black Eagles
4:45-5:45 Sun Ra & His Solar Arkestra
6:00-7:00 Exuma

GAZEBO

- 12:30-1:15 Chester Calhoun
1:45-2:30 Percy "Brother" Randolph & Little Freddie King
3:00-3:45 The Wild Tchoupitoulas
4:00-4:45 Silas Hogan & Guitar Kelly
5:00-5:30 John Chipman "King of the Goat Skin Drum"
5:30-6:00 Blind Blake

GOSPEL TENT

- 12:00- Macedonia B.C.
12:30 Youth Choir
12:30-1:00 New Orleans Comforters
1:00-1:30 The Modern Gospel Quartet
1:30-2:00 The Friendly Five
2:00-2:30 The Hope Ensemble
2:30-3:00 The Rocks of Harmony
3:00-3:30 Marine Baptist Church Youth Choir
3:30-4:00 The Crown Seekers
4:00-4:30 Mt. Kingdom Baptist Church Choir
4:30-5:00 Raymond Myles Singers
5:00-5:30 Avondale Community Chorus
5:30-6:00 The Gospel Chorales of Kenner
6:00-6:45 The Williams Brothers

KID'S TENT

- 12:00-1:00 Robert M. Lusher School Choir
1:00-2:00 New Games
2:00-3:00 New Orleans Free School Village Kids
3:00-4:00 Floating Eagle Feather
4:00-5:00 Calliope Puppet Theatre
5:00-6:00 Unlimited, Ltd.

PARADES

- 2:30 Mens' Moneywasters/
Ladies' Moneywasters
Gentlemen of Leisure
Onward Brass Band

AT THE FAIR GROUNDS

SUNDAY

3

STAGE 1

- 12:15-1:00 Tulane Big Band
 1:30-2:15 Luther Kent & Trick Bag
 2:45-3:45 Jimmy C. Newman & Cajun Country
 4:15-5:30 Irma Thomas & The Professionals
 6:00-7:00 Pete Fountain

STAGE 2

- 12:15-1:00 UNO Guitar Ensemble
 1:15-2:00 Freeman Fontenot
 2:15-3:00 June Gardner's Jazz Band
 3:15-4:00 Carlos Sanchez & His Flamenco Troupe
 4:30-5:30 Meyers Brothers Bluegrass Band
 5:45-6:30 Sumpens Swingsters

STAGE 3

- 12:00-12:45 Kennedy High Marching Band
 1:00-1:45 Russell Mayne Trio
 2:00-3:00 Troy L. Deramus & The Country Kings & LA State Fiddle Champions
 3:15-4:00 Edward Frank Group
 4:15-5:00 Nathan Abshire & Pine Grove Boys with John Nicholas
 5:15-6:00 Maurice Barzas & The Mamou Playboys

STAGE 4

- 12:15-1:00 Henry Gray & The Cats
 1:15-2:00 The Golden Eagles
 2:30-3:30 Los Catrachos
 4:00-5:00 Sun Ra & His Solar Arkestra
 5:15-6:00 Lil' Queenie & The Percolators
 6:15-7:00 Odetta Sings The Blues

STAGE 5

- 12:30-1:15 Bobby Marchan & Higher Ground
 1:45-2:45 Walter Washington & Solar System Band & Johnny Adams
 3:15-4:15 Chuck Berry
 4:30-5:15 Rockin Dopsie & The Cajun Twisters
 5:45-6:30 Chocolate Milk

LES RIESS



JAZZ TENT

- 12:15-1:00 Connie Jones' Crescent City Jazz Band
 1:15-2:00 Loyola University Music Dept. Faculty Ensemble
 2:15-3:00 Germaine Bazzle & The Gentlemen of Jazz
 3:15-4:00 Al Belletto
 4:15-5:00 Ellis Marsalis
 5:15-6:00 Roosevelt Sykes "The Honey Dripper"
 6:15-7:00 Percy Humphrey & His Crescent City Joymakers

KOINDU

- 12:15-1:00 Jerry McGowan / George Pack Ensemble
 1:30-2:30 Academy of Black Arts Ensemble
 2:45-3:30 Calebiel
 3:45-4:30 Antonio York Group
 4:45-5:30 Voodoo Macumba
 6:00-7:00 Cuban Fusion

GAZEBO

- 12:30-1:00 John Chipman "King of the Goat Skin Drum"
 1:00-1:30 Blind Blake & The Bahamas Folk Troupe
 1:45-2:30 Guy Richards
 3:00-3:45 George Dorko
 4:00-4:30 John Chipman "King of the Goat Skin Drum"
 4:30-5:00 Blind Blake & The Bahamas Folk Troupe
 5:15-6:00 Ponchatoula Swingsters

GOSPEL TENT

- 12:00-12:30 C & B Ensemble
 12:30-1:00 The Jones Sisters
 1:00-1:30 2nd Mt. Carmel Choir
 1:30-2:00 Gaza B.C. Youth Choir
 2:00-2:30 True Tones Gospel Singers
 2:30-3:00 The Masonic Kings
 3:00-3:30 Divine Grace Choir
 3:30-4:00 Chosen Soul Searchers for Christ
 4:00-4:30 Voices of Faith Youth Choir
 4:30-5:00 St. John Radio Choir
 5:00-5:30 Heralds of Christ
 5:30-6:00 The Desire Community Chorus
 6:00-6:45 The Williams Brothers

KID'S TENT

- 12:00-1:00 Tom Foote
 1:00-2:00 New Games
 2:00-3:00 Gospel Isrealites
 3:00-4:00 Floating Eagle Feather
 4:00-5:00 Carrollton Youth Chorus
 5:00-6:00 Unlimited, Ltd.

PARADES

- 4:00 Olympia Aid Society/The Jumpers/ Beautiful Ladies Marching Club /The Olympia Brass Band/ Doc Paulin Brass Band

CBS Records salutes

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SOCIAL CALL
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Moonlight In Vermont/I Could Write A Book
Gone With The Wind/The Way You Look Tonight
Let's Fall In Love



MUDDY WATERS
KING BEE
including:
Champagne & Reefer/I'm A King Bee
Mean Old Frisco Blues/Too Young To Know
No Escape From The Blues



DEXTER GORDON
GOTHAM CITY
including:
Hi-Fly/A Nightingale Sang In Berkeley Square
The Blues Walk (Loose Walk)/Gotham City



THE BEST OF
DEXTER GORDON
including:
LTD/Body And Soul/The Moontrane
Round Midnight/Red Top



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AT THE FAIR GROUNDS

SATURDAY 9

STAGE 1

- 12:30-1:30 The Music of Shangri-la
1:45-2:45 A Taste of N.O. with Al Johnson, Huey Smith, Little Sonny & David Lastie
3:00-4:30 Tommy Ridgley, Bobby Mitchell, Ernie K-Doe
4:45-5:30 Roy Brown & Kid Johnson
6:00-7:00 Dr. John

STAGE 2

- 12:00-12:45 Mardi Gras Chorus
1:00-1:45 Svare
2:00-2:45 Hot Strings
3:00-3:45 Washboard Leo & Poulet Brule'
4:00-4:45 Hazel Schleuter & The Delta Ramblers with The Komenka Ethnic Dance Ensemble
5:15-6:00 Raful Neal & The Neal Brothers Band
6:15-7:00 Frank Trapani's Jazz Band

GAZEBO

- 12:30-1:15 Randy East
1:30-2:15 Butch Mudbone
2:30-3:15 David & Roselyn
3:30-4:15 Mozart on 5th
4:30-5:15 Will Soto
5:30-7:00 Bongo Joe

STAGE 3

- 12:00-1:00 SUBR Jazz Band
1:15-2:00 Small Sand Trad Band of Norway
2:15-3:00 Enigma Force
3:15-4:00 Valerian's Voices
4:15-5:00 Dave Williams
5:30-7:00 Tabby Thomas Blues Revue with Whispering Smith, Robert Milburn & Slim Harp

STAGE 4

- 12:15-1:00 Arion with Phillip Manuel
1:30-2:15 Bobby Powell
2:45-3:30 Astral Project
3:45-4:30 Paky Saavedra & Los Bandidos
5:00-6:00 Deacon John & The N.O. Blues Revue with Earl King & Butch Mudbone
6:15-7:00 Zachary Richard

STAGE 5

- 12:00-1:00 Holy Cross High School Jazz Band
1:15-2:00 Allen Fontenot & The Country Cajuns

STAGE 5 (Continued)

- 2:30-3:15 Marcia Ball
3:45-4:45 Doug Kershaw
5:00-5:45 Preston Franks & The Soileau Playboys
6:00-6:45 Tim Williams Band

JAZZ TENT

- 12:00-12:45 Xavier Jazz Ensemble
1:00-1:45 James Black Group
2:00-2:45 Louis Nelson Big Six
3:00-4:00 New Leviathan Oriental Foxtrot Orchestra with The Pfister Sisters
4:15-5:00 Thomas Jefferson Jazz Band
5:15-6:00 Cecil Taylor
6:15-7:00 Ramsey McLean & The Lifers

KOINDU

- 12:30-1:15 Vietnamese Art Ensemble
1:45-2:30 Shango Rising
2:45-3:30 Teddy Riley & His N.O. Jazz Masters
3:45-4:30 The Wild Magnolias
4:45-5:30 Neptune Jazz Band of Zimbabwe
6:00-7:00 Willie Metcalf

GOSPEL TENT

- 12:00-12:30 2nd Morningstar Baptist Church Choir
12:30-1:00 Antioch Baptist Church Youth Choir
1:00-1:30 The Religious Five
1:30-2:00 Fairview B.C. Youth Choir
2:00-2:30 St. Luke A.M.E. Choir
2:30-3:00 Southern Bells
3:00-3:30 Morningstar B.C. Choir of Thibodaux, LA
3:30-4:00 The Herman Finley Singers
4:00-4:30 Gospel Inspirations of Donaldsonville
4:30-5:00 St. Francis DeSalle Gospel Choir
5:00-5:30 The Nationally Known Gospel Cavaliers
5:30-6:00 Greater St. Stephen Baptist Church Choir
6:00-6:45 Dorothy Love Coates Singers

KID'S TENT

- 12:00-1:00 New Games
1:00-3:00 Nelson Camp
3:00-4:00 Calliope Puppet Theatre
5:00-6:00 Tom Foote

PARADES

- 4:30 Ladies' Zulu/Calendar Girls/Burgundy Ladies/Young Tuxedo Brass Band/Fairview Brass Band

AT THE FAIR GROUNDS

SUNDAY

10

STAGE 1

- 12:15-1:00 St. Augustine Jazz Band
 1:15-2:00 The Dixie-Kups
 2:15-3:15 The Dave Bartholomew Band with Lloyd Washington
 3:45-4:30 The Meters
 4:45-5:30 Clifton Chenier
 6:00-7:00 Allen Toussaint

STAGE 2

- 12:00-12:45 Hollis Carmouche Jazz Band
 1:00-2:00 Sady Courville & the Mamou Hour Band
 2:15-3:00 Elmo Mendoza & the Senior Citizen Seranaders
 3:15-4:00 The Golden Stars
 4:30-5:15 The Amazing Ironing Board Sam
 5:45-6:30 The Ardoin Family Band

GAZEBO

- 12:30-1:30 Will Soto
 1:45-3:30 Bongo Joe
 3:45-4:45 Spencer Bohren
 5:00-5:45 Flatland String Band
 6:00-6:45 Clancy "Blues Boy" Lewis

STAGE 3

- 12:15-1:00 Southeastern University Jazz Ensemble
 1:15-2:00 Walter Payton
 2:15-3:00 Rick Kriska Crescent
 3:30-4:30 Russ Russell & The Rustlers with Rufus Thibodaux
 5:00-6:00 Walter Mouton & The Scott Playboys

STAGE 4

- 12:00-1:00 Clyde Kerr, Jr. & Univisions
 1:15-1:45 Mark Naftalin
 2:15-3:00 Sonora Latina
 3:15-4:00 James Booker
 4:15-5:00 The Radiators
 5:30-6:15 Clarence "Frogman" Henry

STAGE 5

- 12:15-1:00 Rubin "Salsa" Gonzalez
 1:15-2:00 Willie Tee
 2:30-3:15 Clarence "Gatemouth" Brown
 3:45-4:45 Mongo Santamaria
 5:15-6:00 Margie Joseph
 6:15-7:00 The James Rivers Movement

JAZZ TENT

- 12:30-1:15 Neptune Jazz Band of Zimbabwe
 1:30-2:15 Tuts Washington
 2:30-3:15 Urban Spaces
 3:30-4:15 Alvin Batiste
 4:30-5:15 Danny Barker's Jazz Hounds with Blue Lu Barker
 5:30-6:30 Kid Thomas Valentine & His Algiers Stompers

KOINDU

- 12:30-1:30 Ngoma
 2:00-3:00 SUNO Jazz Ensemble
 3:15-4:00 The White Eagles
 4:15-5:00 The Fred Kemp Group
 5:30-6:30 Solar

GOSPEL TENT

- 12:00-12:30 New Orleans Spiritualettes
 12:30-1:00 The Mighty Chariots
 1:00-1:30 Christine Myles with Johnny B. Keller
 1:30-2:00 The Ott Family
 2:00-2:30 St. Joseph Helpinghand Church Choir
 2:30-3:00 Dimensions of Faith
 3:00-3:30 McDonogh 35 Gospel Choir
 3:30-4:00 Plymouth Rock B.C. Chorus of Reserve, LA
 4:00-4:30 Gospel Chords
 4:30-5:00 Zion Harmonizers
 5:00-5:30 Pentecost B.C. Youth Choir
 5:30-6:00 Church of God in Christ Choir
 6:00-6:30 The Gospel Soul Children
 6:30-7:00 Dorothy Love Coates Singers

KID'S TENT

- 12:00-1:00 Jimmie Brown
 1:00-2:00 New Games
 2:00-3:00 Gospel Isrealites
 3:00-4:00 Calliope Puppet Theatre
 4:00-5:00 Fairview B.C. Band
 5:00-6:00 Tom Foote

PARADES

- 3:00 Scene Boosters / Fun Lovers / Pinstripe Brass Band / Dirty Dozen Brass Band



The Newport Jazz Festival

SCHOLARSHIP AWARDS PROGRAM

The Newport Jazz Festival, in co-operation with Berklee College of Music — the International Center for the Study of Jazz — is pleased to announce a \$25,000 Scholarship Awards Program to encourage and effectively train those outstanding young musicians of today who will be the jazz giants of tomorrow.

Eligibility:

Any instrumentalist or singer between 17 and 24 years of age may apply. Students currently attending or who have previously attended Berklee College of Music are not eligible.

Judging Procedure:

Judges will consider both current ability and demonstrated musical potential when reviewing tapes. Individual awards will range from \$1,000 to \$5,000. All scholarship recipients will be expected to meet normal admission requirements to Berklee College of Music.

Application Procedure:

Simply complete the application and send it to the indicated address with a cassette recording of your playing and a brief description of your musical and educational background. Applications must be submitted before September 1, 1981 and winners will be notified by November 1, 1981. Application materials cannot be returned — decision of judges is final.

Newport Jazz Festival Scholarship Awards Program
c/o Berklee College of Music
1140 Boylston Street
Boston, MA 02215



Name _____ Age _____

Address _____

Instrument(s) _____

Include a brief description of your musical and educational background and any other information that you feel might be helpful to the judges in evaluating your application and recording.

FOLLOWING FATS



SYNDEX BYRD

A GRAND TRADITION

It's hard to think of any New Orleanian who symbolized through visual image the traditional Jazz Funeral and Parade more effectively than the late Matthew "Fats" Houston, who died March 1981 at the age of seventy.

As the Grand Marshall of Dejan's Olympia Brass Band, Mr. Houston was awesome, impressive and dazzlingly photogenic. With his great girth, his facial expression that always seemed strained with emotion, the slow strutting dignified rock of his entire massive body, his impeccable formal dress and broad Olympia streamer even in the burning sun of New Orleans summers when sweat rolled down his face, Matthew Houston exuded an aura of dignity, poise; a sense of importance and assurance that **this is where it is**, no matter what else may be happening in the noisy city. On fast second line tunes Mr. Houston never, of course, attempted to compete with the spinning, leaping, younger, more athletic dancers, nor did he have to -- he simply did a faster strut -- the bounce of his body, the swinging of his arms suggesting a kind of joy that was just as effective as all those leaps, dips, and spins, if not more so.

I remember him most particularly in the funeral ritual when the band forms two columns in the street and the Marshall, derby to heart, performs the slowest, most dignified strutting weave leading the procession of hearse, family cars, and friends as they leave the parade for the cemetery, the band playing a mournful rendition of the "Saints" or, possibly, "A Closer Walk With Thee."

The image of black second line bands has recently received a notoriety and acceptance by whites that never previously existed. In a sense, this is good, because it has made it possible for many older musicians to obtain work. But in its more vulgar forms, the second line images have been used to sell New Orleans as a city of musical entertainment which belies the real city with all its problems and contradictions, and which does nothing to suggest the strong black New Orleans culture from which the second line derives. Behind the **image** of Mr. Houston's strut is a rich and complex cultural history with West African roots that survived the shock and destructiveness of slavery and post-slavery oppression. Black culture in New Orleans, with its strong African retentions, the **jazz society**, and the institutions that revolve around it, not only has to do with producing pleasurable music, but the music and the culture around it is a way blacks have maintained a sense of identity and worth with ties to the past in the midst of a euro-based American society which owns all the tools of political and economic power, and which has always operated to denigrate those blacks on the lowest social and economic levels. It should also be noted that the **jazz society** has not been preserved by those blacks or creoles who were the most

Europeanized, or most successful in achieving levels of success in terms of the values of American society. Therefore, a man who is a janitor, laborer, or cook, dishwasher or dockworker, or a woman who is a maid or cook or whatever -- the lowest jobs on the socio-economic scale -- can become something far more meaningful in the **jazz society**, he/she takes on a new role, a new identity that has nothing to do with an everyday life of economic necessity, nothing to do with status as defined by white society.

The basic means by which this status and sense of identity was achieved by freedmen in post-emancipation New Orleans was through membership in one or more of the traditional societies, burial associations, social and pleasure clubs or lodges that became extremely numerous in the nineteenth century. These societies, and the idea of social worth being imparted through societal membership, also have strong West African roots. And it is from these societies, not the bands themselves, that the role of Grand Marshall derives.

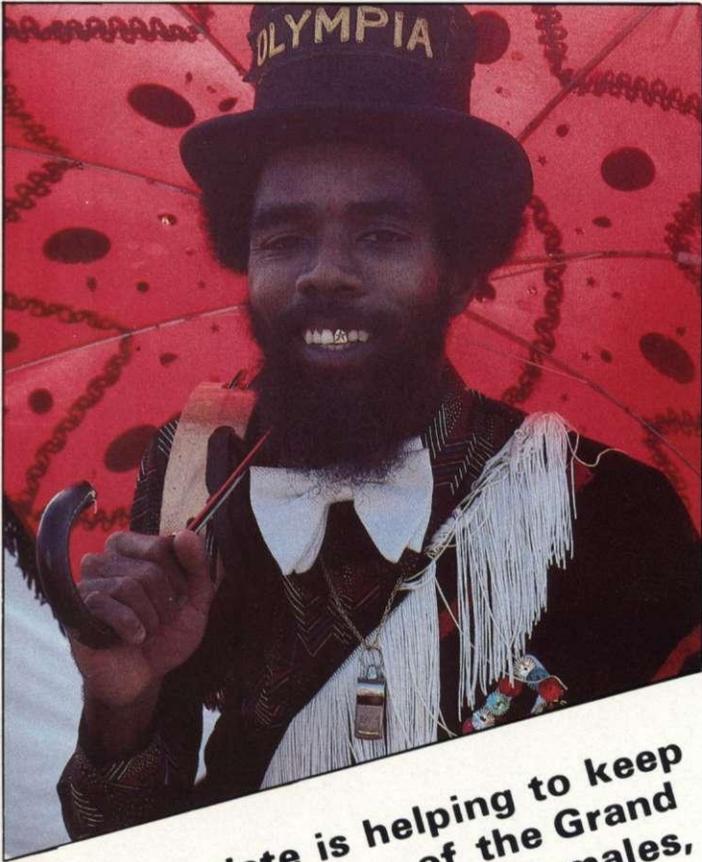
Danny Barker, one of the senior, and most knowledgeable traditional musicians, reeled off the name of clubs like the Square Deal Boys, Money-Wasters, Bulls, Bears, Zulus, Jolly Boys, Tuxedoes, Hot Gobblins, Tulane -- all who had extensive memberships that sponsored marching band parades (some, like the Jolly Boys, still do). He also cited Benevolent Societies and Burial Associations like the Young Vidalias, the Venus Star, the Young Men Olympia, the Young Men of Charity, the Young Men of Liberty and many, many others. "These societies," says Barker, "were highly organized, and one of the most prestigious offices in the club was the **Commisary**, the man who acted as informer of monthly meetings and bearer of news. The Commisaries also served as Grand Marshall of the societies at parade time. In those days, if you wanted to be Grand Marshall, you had to be elected Commisary."

The traditional societies not only held parades and meetings, but through their dues became the first insurance companies among blacks in America, providing benefits to the family in cases of sickness, and funeral services upon death. If the family wanted a musical funeral, a band was provided, thus the beginning of the New Orleans "jazz funeral." But the ritual and beliefs, dancing style, facial expressions, and to some extent structure, of the New Orleans funeral is well-known in West Africa, and is instantly recognized as such by every West African I know of who has observed the New Orleans version.

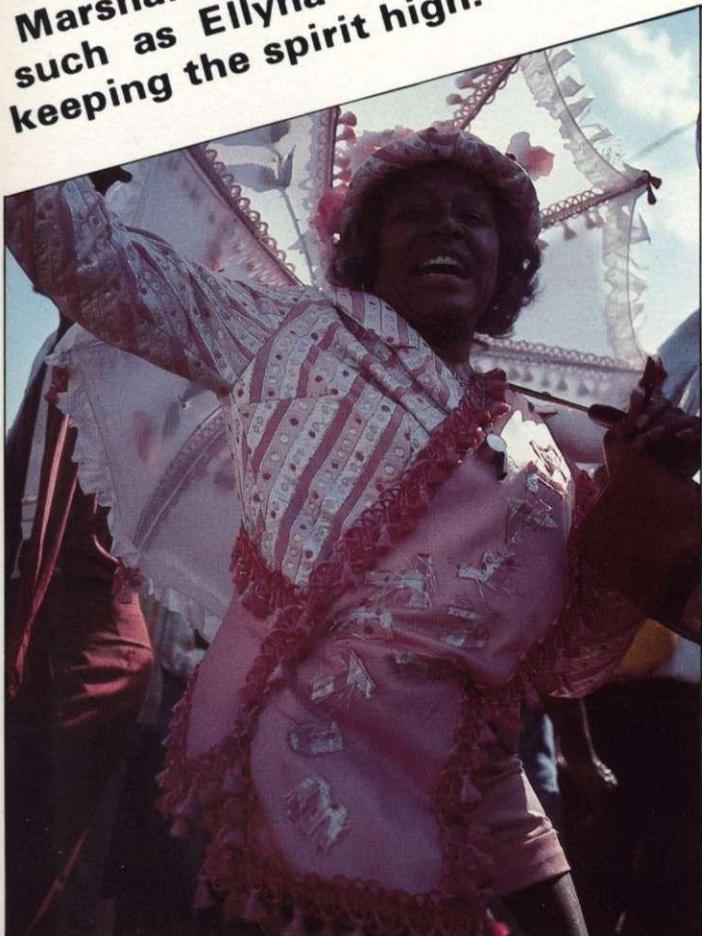
Danny Barker says the most famous of the old downtown marshalls was a tall, erect, darkskinned man called "Pattat", who marched with military bearing. "He had a black Prince



**FATS HOUSTON
GRAND MARSHALL**



Young Batiste is helping to keep the great tradition of the Grand Marshall alive and well. Females, such as Ellyna Tatum, are also keeping the spirit high.



Albert cloak that fell to his knees, which he wore no matter how warm it was. He was Grand Marshall of New Hall, one of the downtown halls. There was no foolishness with Pattat leading the band. Second liners," those who fellin behind the Marshall, band and Society officials, "stayed behind the Society and on the sidewalks." It was the Marshall's role to lead the parade and keep it in order. The old Marshalls did not carry the now-fashionable embroidered umbrellas, nor any of the other elaborate decorations favored by some of the contemporary Marshalls.

Alvin Alcorn, the great veteran trumpeter, who was born and raised uptown, remembers a man by the name of "Shank" as the most prestigious and memorable Marshall. "Other outstanding Marshalls were Charlie Baker, a cousin of both Buddy Bolden and myself, Anderson Minor, a distinguished contemporary of Fats Houston, Johnny Saulsberry, Sr., who was in the everyday world a well-known barber, and Charlie Dixon, also a barber."

* * * *

Fats Houston followed in the long and distinguished tradition of these men, with one major difference. "Fats," says Danny Barker, "was the first self-made Marshall. He didn't grow out of any club nor restrict his marshalling to a particular club; in the beginning he would show up to Marshall every parade. "And," Mr. Barker added, "he was so imposing, everyone loved to have him. So finally Harold Dejan made him offical Marshall for the Olympia, and no matter where or for who they played, he was **their** Grand Marshall." Fats dominated the scene in the forties, fifties and sixties. He retired in the early seventies, when his arthritis became so bad it was too painful for him to move. In everyday life, Fats Houston fits the pattern: he was a truck driver for the Tulane University maintenance system, but this was mere bread; his sustenance came from his role and identity as Olympia Grand Marshall. "Even after he retired," recalls young traditional trumpeter Greg Stafford, "when we paraded or did a funeral, Fats would come in his car and park by our route where he would be sure to catch us. We'd blow a few notes in his direction, and we'd see him strutting in the drivers seat; he never lost his love for that thing."

If there is anything most memorable about Houston's image it is his dignity. He was a source of dignity for the street blacks, the inner core of black New Orleans, that transcended all the hard times, the evils of oppression and economic deprivation. His dignity was successful guerilla warfare against cultural contempt toward Afro-American. He and the musicians provided unforgettable relief from the everyday hell the people suffered, and suffer, in this city that, as they say, "care forgot."

-Tom Dent

CRAFTS

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

THE BOOTHS IN EACH TENT ARE NUMBERED AND PROCEED FROM #1 TO #84 AROUND THE FIELD. MOST CRAFTS PEOPLE ARE APPEARING BOTH WEEKENDS: WHEN OTHERWISE, IT IS NOTED.

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13. Sandra Blair CLONE PUPPET-MAK- ING DEMONSTRATION & EXHIBIT

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MATS**

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**CONTEMPORARY
CRAFTS(See page xx)**

TENT F

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**Jennifer LeBlanc
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Route 1
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318-365-7844

**38. Kenneth Reid
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**39. David Wohl
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Wheaton IL 60187

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897-2726

**Ellin Egan
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283-6514

**41. Candi Papparone
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**42. Luke Fontana
PHOTOGRAPHY &
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N.O., LA 70116

**43. Dennis Davis
WOOD PUZZLES**

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Gary, Indiana 46403
1st weekend

**John Lightfoot
LEATHER**

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822-1853
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**44. David Goldhagen
BLOWN GLASS**

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704-389-8847
1st weekend

**Cathy Wood and Robert
Januse
LEATHER**

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2nd weekend

TENT G

**45. James Fiola
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**46. Jamie Hayes
SCRIMSHAW
JEWELRY**

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**47. Jeff Wolf
PHOTOGRAPHY**

7404 Willowbrook Lane
Cincinnati, OH 45237

**48. Tom Mann
JEWELRY**

R.D. 2
Box 124
East Stroudsburg, PA
18301
717-424-2806

**49. & 50. Charlie Miner
BLOWN GLASS**

Box 136
Tesuque, NM 87575
982-5444

**Karen Arch
CLOISONNE
ENAMELLING**

1028 W. Houghton
Sante Fe, NM 87501
505-983-6039

**Ross Lewallen
JEWELRY**

109 Washington
Sante Fe, NM 87501
505-983-2657

**51. Rachel Roberts
POTTERY**

745 Wiegand Dr.
Bridge New Orleans, LA
70094
436-9084

**52. Nancille Wydra
JEWELRY**

9 Franklin St.
Newark, NJ 07102
201-621-8583

TENT H

**53. & 60. Michael P.
Smith & Mishka Philapoff
PRINTS &
PHOTOGRAPHY**

1429 Pine St.
Apt. B
N.O., LA 70118
866-5948

**54. Tom Thomason
JEWELRY**

615 16th Ave., NW
Albuquerque, NM 87104
505-247-8311
1st weekend

**Pat Nordstrom
JAZZ UMBRELLAS**

6240 Kuebel Dr.
N.O., LA 70126

**55. Hugh Vaughn
WOOD FURNITURE**

Route 1
Box 109E
Woodville, TX 75979

**56. Charlotte Gordon
BLOWN GLASS**

5201 Pratt Dr.
N.O., LA
288-4659
1st weekend

Marguerite Kock

4330 Annunciation
N.O., LA
891-4294
1st weekend

**Sylvia Young Thornhill
& Cheri Randolph
POTTERY**

1100 Arabella
N.O., LA 70115
895-0881
2nd weekend

**57. & 58. Harry Griffith
WOODEN TOYS**

116 Marion Ave.
Columbia, MS 39429
601-736-7241

**59. Tim Garvin
POTTERY**

West & Springs St.
Fayetteville, AK 72701
501-521-3199
1st weekend

**Bill MacRae
JEWELRY**

St. Thomas
Virgin Islands
Second weekend

TENT I

**61. Molly Voigt
BATIK**

9616 Red Lane Dr.
Birmingham, AL 35215
205-833-1903

**62. Lesley & Bill Reich
POTTERY**

Abbey Rd.
Mt. Tremper, NY 12457
914-679-2614

**63. Bernard Zalon
GRAPHICS**

125 8th Avenue
Brooklyn, NY 11215
212-789-9274

**64. Rich Brunner
WOOD FURNITURE**

12566 Robbie
Baton Rouge, LA 70815
504-275-8852
1st weekend

**Birney Imes, III
PHOTOGRAPHY**

802 Third Avenue S
Columbus, MS 39701
601-328-5392
2nd weekend

**65. John Flemming
LEATHER**

7709 Birch
N.O., LA 70118
861-3841

**66. March Boutte
POTTERY**

7500 Perkins Rd.
Baton Rouge, LA 70808
766-6054
1st weekend

**Daphne Singletary
QUILTS**

301 Rhodes St.
Slidell, LA 70458
643-7760
2nd weekend

**67. Jean Austin
CLOISONNE
ENAMELLING**

2653 N. Moreland Blvd.
Cleveland, OH 44120
216-721-8039
1st weekend

**68. Tom Greenen
WOOD**

107 W. Milton
Austin, TX 78704
512-447-4941

**68. Sally Douglas
POTTERY**

854 Worth Rd.
Switzerland, FL 32043
904-268-2194

TENT J

**69. Michael Arbuckle
WOODEN TOYS**

4232 Carondelet St.
N.O., LA 70115
899-5907

**70. Henry Colby
JEWELRY**

2525 N. 46th St.
Milwaukee, WI 53210
414-761-4486

**71. David Loomis
POTTERY**

3949 Chestnut St.
N.O., LA 70115
1st weekend

**Benjamim Castrillo
POTTERY**

1023 Chartres St.
Apt. C
N.O., LA 70116
524-1213
2nd weekend

**72. Paul Lewis
PRINTS & DRAWINGS**

719 Henry Clay St.
N.O., LA 70118
891-1386

**73. Gayle Willett
STAINED GLASS
Jack Goolsby
POTTERY**

P.O. Box 416
Labadieville, LA 70372
526-8824

**74. Sandy Steinweg
LEATHER**

2030 Broadway
N.O., LA 70118
865-8519

**75. Wolfgang Lichter
JEWELRY**

1174 Hampton Rd.
Sarasota, FL 33377
(813)366-8432

**76. Lorenzo Bergen
PRINTS**

736 Orleans St.
N.O., LA 70116

TENT K

**77. Robert Pillers
POTTERY**

7116 Prytania St.
N.O., LA
866-9055

**Evenlyn Jordan
POTTERY**

325 Murat St.
N.O., LA 70119
486-5035

**78. Louise Janin
BATIK**

5535 West End Blvd.
N.O., LA 70124
488-6563
1st weekend

**Ulrike Schlobis
DRAWING & PRINTS**

P.O. Box 357
Anna Marie, FL 33501
813-778-1200
2nd weekend

**79. Guy LaBranche
PHOTOGRAPHY**

P.O. Box 30563
N.O., LA 70190
895-0518
1st weekend

**Charles Smith
POTTERY**

1407 Melrose St.
Mobile, AL 36605
205-432-3705
2nd weekend

**80. Pat & Suzanne
Juneau
JEWELRY**

P.O. Box 2735
Lafayette, LA 70501
318-394-6888
1st weekend

**Barry Grishman
WOOD**

15824 Bellmont Dr.
Biloxi, MS 39532
601-392-7346
2nd weekend

**81. David & Emily
Wortman
POTTERY**

Route 2
Box 261
Duson, LA 70529
318-873-8529

**82. Emile Dekel
CARVED ACRYLIC
SCULPTURE**

166 Kings Highway
Landing, NJ 079850
201-398-5924

**83. Joe Cyberski
JEWELRY**

2018 Traver Rd.
Ann Arbor, MI 48105
313-663-7272

**84. Triesch Voelker
POTTERY**

513 State St.
Apt. 4
Baton Rouge, LA 70802
383-1176

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CIVIC THEATRE (Formerly Civic Disco)

530 O'Keefe (Near Poydras)

CASH BAR

TICKET INFORMATION:

General Admission—\$10.00

Cabaret Seating—\$50.00

(Table with 4 Chairs)

TICKETS ON SALE AT

1. All **TICKETMASTER** Locations
2. Leisure Landing
3. Mushroom

SCHEDULE:

9:00 p.m.— Juke Jumpers
 9:45 p.m.— Ron Cuccia & the Big Tomato Band

10:30 p.m.— including The Mystics
The Neville Brothers
Album Debut

Aaron, Art, Charles, Cyril
 Wardell Quezergue
 (Band Leader)

Leo Nocentelli (Guitar)

David Barard (Bass)

Herman Ernest (Drums)

Two additional keyboard
 players, 5 horn players and
 3 female background
 vocalists.

The Wild Tchoupitoulas

12:30 a.m.— **Ivan Neville & the**
Uptown All Stars

Gerald Tillman, Willie

Green, Nick Daniels &

Renard Poche.

Produced By: Bill Johnston

Sponsored By:



FOOD

TENT 1

HOT BOUDIN

Hot Boudin Co.
Chick Fortner
817 Fern
New Orleans, LA 70118
866-6954
861-8338

CROISSANTS CHEESECAKE

Four Season Pastry Shop
505 Royal
New Orleans, LA 70116
525-9751
525-1149

OYSTER PATTIES FETTUCINE BREAD PUDDING WITH RUM SAUCE

Tom Bernos
6344 Catina St.
New Orleans, LA 70124
347-3704

RED BEANS AND RICE WITH SAUSAGE ICED TEA

Tom Bernos
6344 Catina St.
New Orleans, LA 70124
347-3704

CRAWFISH PIE FILE GUMBO COFFEE

John Whelan
Roxanne Enterprises
726 Aline
New Orleans, LA 70115
891-2470

SHRIMP COCKTAIL SHRIMP REMOULADE STUFFED ARTICHOKE

Cynthia Patrick
1104 W. William David
Parkway
Metairie, LA 70005
831-1244

COCHON DE LAIT LEMONADE

Michele LeBlanc
1025 Peniston
New Orleans, LA 70115
522-6468

SPUMONI LEMON ICE CANNOLI

Lorraine Landry
914 Dublin
New Orleans, LA 70118
861-1208

TENT 2

BARBEQUED CHIC- KEN COLE SLAW ICED TEA

Second True Love
Baptist Church
Fred Johnson
2530 S. Robertson
New Orleans, LA 70125
466-5248
943-5516

CREOLE GUMBO

Leon Brinkman
2060 Sere St.
New Orleans, LA 70122
949-7881

SHRIMP PO-BOYS

Richie Martin
209 Melody Lane
Slidell, LA 70458
641-7343

JAMBALAYA

Dee Gautreau's Cajun
Catering
Rt. 8 Box 112
Gonzales, LA 70737
644-5977
644-4405

FRIED ALLIGATOR ALLIGATOR SAUCE PIQUANTE

Cliff McQuillion
1625 Kabel Dr.
New Orleans, LA 70114
393-7470
394-0821

CREOLE STUFFED BELL PEPPERS GAZPACHO SOUP HOGSHEAD CHEESE FRESH FRUIT

Anthony DiPiazza
1338 Grand Route St.
John
New Orleans, LA 70118
488-5532

OYSTER PO-BOYS

Gilbert Buras
744 Helios Ave.
Metairie, LA 70005
835-3315

BOILED CRAWFISH

Luke Fontana
Fontana's Seafood
824 Esplanade
New Orleans, LA 70116
524-0028

TENT 3

HOT SAUSAGE PO- BOYS

Robert Vaucresson
Vaucresson's Meat
Market
5634 Chamberlain Dr.
New Orleans, LA 70122
283-2554
947-4435

PASTRAMI & SMOKED SAUSAGE ON FRENCH SAUSAGE ON A STICK STRAWBERRY CREPES

Lionel Scorza
4817 Burgundy
New Orleans, LA 70117
943-1078

RED BEANS AND RICE WITH SAUSAGE

Judy Burks & Albert Sabi
419 Eleonore
New Orleans, LA 70118
895-1831

HAM & ROAST BEEF PO-BOYS MUFFULETAS SHRIMP CREOLE

Charlie Young
Charlie's New York
Delicatessen & Caterers
515 Harrison Ave.
New Orleans, LA 70124
486-1766

BOILED CRAWFISH

Luke Fontana
Fontana's Seafood
824 Esplanade
New Orleans, LA 70116
524-0028

FRIED CHICKEN POTATO SALAD ROLLS

Second Mt. Triumph
Missionary Baptist
Church
Mercedes Sykes
3508 Washington Ave.
New Orleans, LA 70125
821-4881
947-6305

CREOLE RICE CARIBBEAN FRUIT SALAD LEMONADE

Koindu Food Committee
Donald Jamison
4215 S. Claiborne Ave.
New Orleans, LA 70125
821-8844
861-0153

**HICKORY SMOKED
ROAST BEEF SAND-
WICH
SEAFOOD AU GRATIN
MACARONI SALAD**

Stephen Brill
4205 Iberville
New Orleans, LA 70119
486-4771

TENT 4

**LOUISIANA FILET
CATFISH OR TROUT
COLESLAW
BREAD**

Dennis Patania
5152 Painters
New Orleans, LA 70122
283-4917

**SOFT SHELL CRAB
OYSTERS EN
BROCHETTE
ICED TEA**

Dennis Patania
John Colclough
108 Maumas
New Orleans, LA 70114
394-5588
283-4917

**SHRIMP STUFFED
EGGPLANT AND
MERLITON**

John Colclough
New Orleans Creole
Kitchen, Inc.
108 Maumas
New Orleans, LA 70114
394-5588

**BARBEQUED GOAT
BARBEQUED RIBS**

Edward Hills
136 Coretta Dr.
Avondale, LA 70094
436-8401

JAMBALAYA

Burt Gremillion
Cajun Jambalaya
3625 Prytania
New Orleans, LA 70015
897-6758.

**CREOLE STUFFED
CRABS AND STUFFED
SHRIMP**

Lawrence Armour
Puff and Stuff Caterers
3702 N. Tonti
New Orleans, LA 70117
944-5137

**CREOLE CURRIED
CHICKEN
STEAMED VEGETABLES
FRIED PLANTAINS
CODFISH CAKES**

Hazel Eugene
534 Frenchman
New Orleans, LA 70116
947-6308

**NATCHITOCHE
MEAT PIES**

Wheaty's
Helen Wheat
3840 Veterans
Metairie, LA 70002
837-7860

TENT 5

**TURTLE
SHRIMP
CHICKEN SAUCE
PICANTE**

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

WATERMELON

Nancy Dixon
1416 Jena
New Orleans, LA 70115
895-8040

**BARBEQUED SHRIMP
BARBEQUED PORK
GREEN SALAD
PECAN PIE**

Elderly Victims' Assis-
tance
Program Sheriff Charles
C. Foti, Jr.
Orleans Parish Criminal
Sheriff's Dept
2800 Gravier New
Orleans, LA 70119
828-8000

**CRAWFISH BISQUE
TURKEY NECKS**

Soul Sisters' Club
Doris Long
3125 N. Roman
New Orleans, LA 70117
945-1617

**SPUMONI
LEMON AND FRESH
LOUISIANA STRAW-
BERRY ICES
BISQUIT TORTONI**

Angelo & Arthur Brocato
214 N. Carrollton
New Orleans, LA 70119
486-1465

**BARBEQUED CRAB
MARINATED CRAB**

Salvador Grisaffi
Po-Boy Palace Sandwich
4941 W. Napolian
Metairie, LA 70001
455-9055

**CRAWFISH ETOUFFEE
FRICASSE DE POULET**

Geraldine Hill
P.O. Box 169
Boutte, LA 70039
785-0386

AROUND THE GROUNDS

**FROZEN YOGURT
FRESH PINEAPPLE
STICKS**

Jamie Connelly
Dr. Banana
P. O. Box 224
Loyola University
New Orleans, LA 70118
866-0600
Tropical Cafe
Ken Zadnicheck
Rt. 1
Box 200
Silver Hill, AL 36576
(205)989-2284

**SNO-BALLS
CARAMEL CORN**

Frank Silliker
346 Harding St.
New Orleans, LA 70121
833-9010
866-1271

**PIES
CAKES**

Omar-Bin-Adbul-Aziz
4637 New Orleans
New Orleans, LA 70122
282-9012

PRALINES

Anna Santemore
Reva Morgan
2991 LaSalle
New Orleans, LA 70115
897-0740
899-5296

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New Orleans, LA 70122
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897-3937

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KOINDU A PLACE OF EXCHANGE

Featuring both traditional and contemporary African, African-American and African-Caribbean crafts and performances

KOINDU is the place to be when attending the 12th Annual New Orleans Jazz and Heritage Festival. KOINDU offers the opportunity for leisurely interchange with craftspeople and performers from Africa, the Caribbean, New Orleans and others parts of the United States.

KOINDU's craftspeople work in numerous mediums including, but not limited to, jewelry, leathercraft, woodcarvings, paintings and innovative wood 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 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 and African-american contributions to world culture. Everyone is welcome to come and share. This village setting 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!



SYNDEY BYRD



BEVERLY MONROE

AFRICAN-AMERICAN ARTS & CRAFTS TENT

Like walking through an open-air crafts museum, that's the African-American Arts & Crafts Tent at this year's Jazz & Heritage Festival.

To help support an understanding of the bases upon which the African-American tradition in crafts and arts are founded, GRIFFIN-WEBB PROGRAM CONSULTANTS/ARTIST will present traditional and contemporary crafts indigenous to Louisiana with actual Haitian and African artifacts used to show continuity.

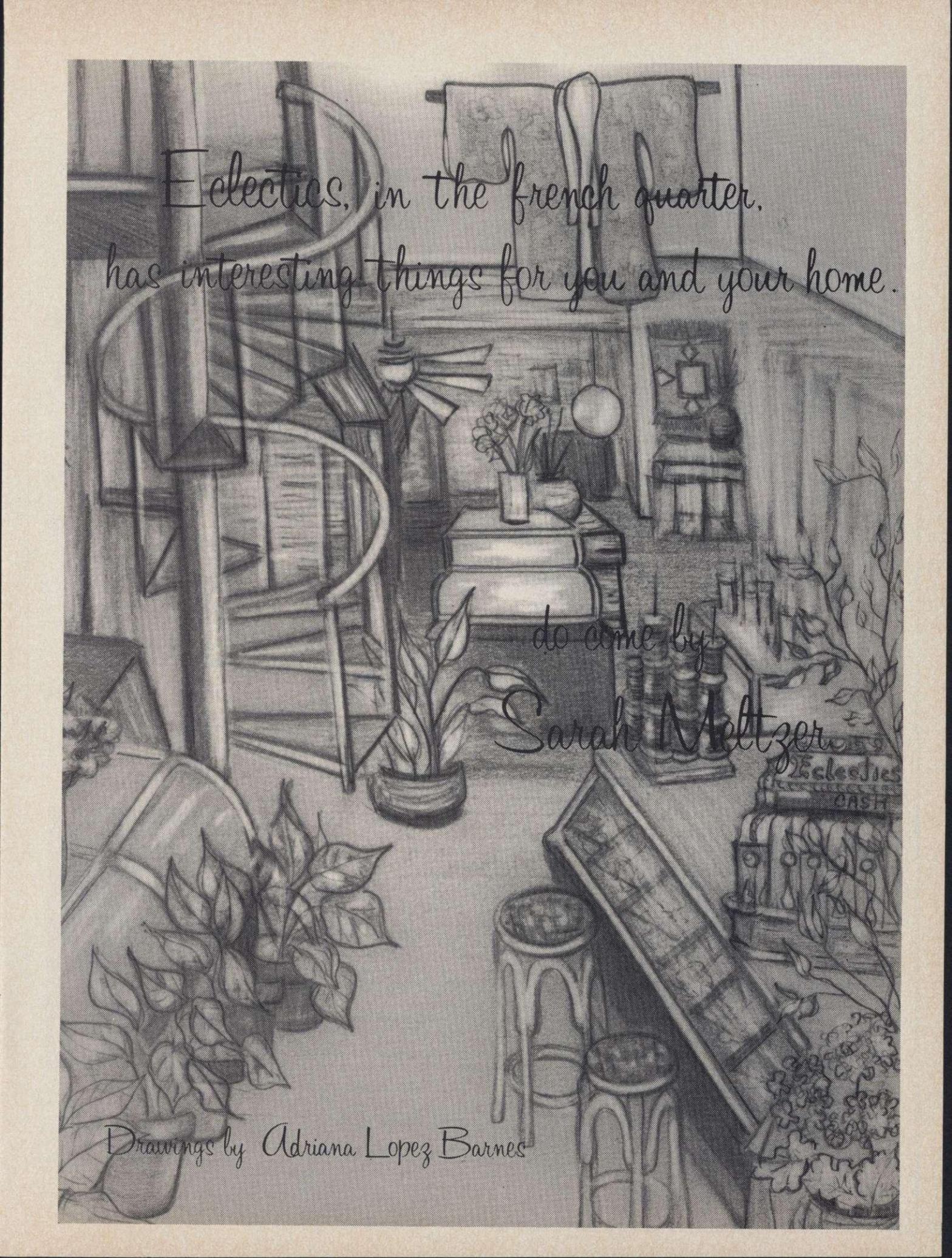
Some features returning will be corn-shuck weaving, woodcarving, basketry, lacemaking and soapmaking. Added to that will be bronze casting, decorative and utilitarian pottery, jewelry for the Mardi Gras royalty, and walking stick carving.

One of the most fascinating features will be the work of folk sculptor, David Butler, whose colorful metal sculpture exhibits very distinct characteristics of artifacts found in the Yoruba culture of Nigeria.

Paul Bohannon, social scientist, has written that all elements of a culture are encoded twice, once in reality and once in the mind. A Black crafted item with African characteristics is then more than a beautiful or utilitarian object, it is the further assertion of the continuance of an African mentality. With this continued existence of African ideas in America, there is a definite African-American tradition.

This year's attraction will be both informative as well as quite exciting visually and is exemplary of the basic philosophy of the Festival, not to mention, it's downright fun.

-Jo G. Webb



*Eclectics, in the french quarter,
has interesting things for you and your home.*

*do come by
Sarah Meltzer*

Drawings by Adriana Lopez Barnes

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added
some
Jazz
to
your
life.**



TicketMaster Computer Ticket Service is proud to be a part of the New Orleans Jazz and Heritage Festival. We've got the best seats in the house at entertainment events all around New Orleans. Call our Entertainment Hotline, 587-3999, or visit one of our convenient locations at Dooky Chase's Restaurant, Mason's Motel Americana, Tulane University, the Superdome, and all D. H. Holmes stores.

TO ORDER TICKETS BY PHONE, using VISA or MASTER CARD, dial 587-3072

MUSIC MAKERS

**WHO DOES WHAT,
WHERE, & WHEN**

A

A Taste of New Orleans
Rhythm and Blues
9th, Stage 1, 1:45

Nathan ABSHIRE
Accordion, Vocals
Cajun
3rd, Stage 3, 4:15

**ACADEMY of Black
Arts Ensemble**
Contemporary jazz
3rd, Koindu, 1:30

Johnny ADAMS
Vocals
Rhythm & Blues
3rd, Stage 5, 1:45

**ANTIOCH Baptist
Church Youth Choir**
Gospel
9th, Gospel Tent, 12:30

ARDOIN Family Band
Cajun
10th, Stage 2, 5:45

ASTRAL Project
Contemporary jazz(fusion)
9th, Stage 4, 2:45

Linda AUBERT
Vocals, Keyboards, Bass
Contemporary jazz, Funk,
Rhythm and blues
1st, Stage 3, 1:00

AVONDALE Community Chorus
Gospel
2nd, Gospel Tent, 5:00

B

**BAHAMIAN Folk
Singers**
Caribbean Folk
3rd, Gazebo, 1:00, 4:30

Dewey BALFA
Accordion, Fiddle, Guitar
Cajun
2nd, Stage 2, 2:15



Marcia BALL
Piano, vocals
Country
9th, Stage 5, 2:30

BANDA Fiebre
Latin (Orchestra)
2nd, Stage 4, 5:45

Maurice BARZAS
 Accordion
 Cajun
3rd, Stage 3, 5:15



Blue Lu BARKER
 Vocals
 Traditional, Blues
10th, Jazz Tent, 4:30

Danny BARKER
 Banjo, Guitar, Vocals
 Traditional, Blues
10th, Jazz Tent, 4:30

Dave BARTHOLEMEW
 Trumpet,
 Contemporary jazz,
 Rhythm and Blues
10th, Stage 1, 2:15

Alvin BATISTE
 Clarinet
 Contemporary jazz
10th, Jazz Tent, 3:30



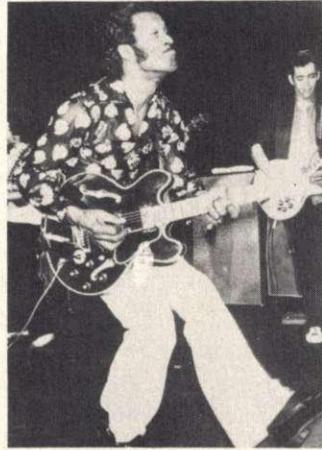
BATISTE Brothers Band
 Funk, Fusion
2nd, Stage 5, 2:30

Germaine BAZZLE
 Vocals
 Contemporary jazz
3rd, Jazz Tent, 2:15

BEAUSOLEIL
 Cajun
1st, Stage 4, 3:45

BEAUTIFUL Ladies
 Marching Club
3rd, Parade, 4:00

AI BELLETO
 Alto Sax
 Contemporary jazz
3rd, Jazz Tent, 3:15



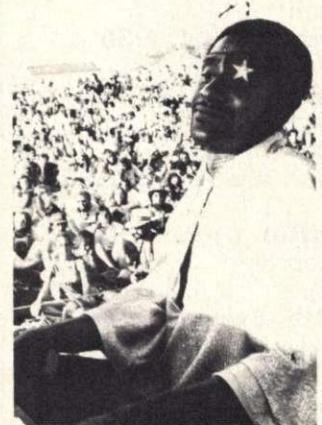
Chuck BERRY
 Guitar, Vocals
 Rock and Roll
3rd, Stage 5, 3:15

BLACK Eagles
 Mardi Gras Indians
2nd, Koindu, 3:45

James BLACK
 Drums
 Contemporary jazz
9th, Jazz Tent, 1:00

Blind BLAKE
 Banjo
 Calypso
2nd, Koindu, 3:00
2nd, Gazebo, 5:30
3rd Gabebo, 1:00, 4:30

Spencer BOHREN
 Guitar
 Folk and Blues
10th, Gazebo, 3:45



James BOOKER
 Piano
 Contemporary jazz,
 Rhythm and Blues
10th, Stage 4, 3:15

BOURRE
 Cajun
1st, Stage 3, 3:15

Clinton BROUSSARD
 Accordion
 Cajun (Zydeco)
2nd, Stage 4, 2:15



Gatmouth BROWN
 Fiddle, Guitar, Vocals
 Rhythm and Blues,
 Country
10th, Stage 5, 2:30

Roy BROWN
 Vocals
 Blues, Rhythm and Blues
9th, Stage 1, 4:45

BUCK Wheat Zydeco
 Cajun
2nd, Stage 5, 1:15

BUNNY and Bessie
 Gospel
1st, Gospel Tent, 3:30

BURGUNDY Ladies
 Marching Club
9th, Parade, 4:30

C

C & B Ensemble
 Gospel
3rd, Gospel Tent, 12:00

CALEBIEL
 Vocal and Percussion
 Folk
3rd, Koindu, 2:45

CALENDAR Girls
 Marching Club
9th, Parade, 4:30

Chester CALHOUN
 Ventriloquist
2nd, Gazebo, 12:30

SOCIETY FOR PRESERVATION OF LAGNIAPPE IN LOUISIANA PRESENTS A BENEFIT FOR THE BENEFIT STILL THE 14TH ANNUAL GRAND PIANO CONTEST ALLIGATOR BALL AT THE DREAM PALACE MAY 3 AT 8:30 P.M. SPENCER BOHREN & SUSIE MALONE HOT DAMN JUO BAND HOUSEROCKERS THE MYSTERY MONITORS GUEST STARS: HUEY "PIANO" SMITH SHIRLEY (GOODMAN) EARL KING A. J. LORIA JESSIE HILL, M.C. REGGIE HALL AND OTHER STARS OF THE ALLIGATOR BALL AT 10 P.M. PROFESSOR LONGHAIR PIANO CONTEST PLAY ONE SONG & WIN \$50 CASH PLUS ZUDIART COLLEGE SCHOLARSHIP REGISTER AT 9 P.M. AT JIMMY'S MAY 10 AT 8:30 P.M. STEPPIN' RAZOR BALLISTICS HOUSEROCKERS CORANOVA GUEST STARS: YOUNG LITTLE RASCALS AL JOHNSON AARON NEVILLE TRAS CLOUD BOBBY LACOUR JESSIE HILL AND OTHER STARS OF THE ALLIGATOR BALL BRING YOUR MOTHERS TO THE PRICE TICKETS ON SALE FOR BOTH EVENTS AT GOOD PLACE SOCIETY LAGNIAPPE HEADQUARTERS FOR SAZZ WEEK IN ROSE TATTOO NAPOLEON + TCHOUPITOU LA

PHOTO IMAGES STUDIO

JENNY LENS

BARBARA Y. E. PYLE



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NEW ORLEANS CLEAN CITY COMMITTEE



CALEDONIA Society Pipers
Dance, Bagpipes
Folk (Scottish)
2nd, Stage 2, 3:15

CALLIOPE Puppet Theatre
Theatre
2nd, Kid's Tent, 4:00
9th, Kid's Tent, 3:00
10th, Kid's Tent, 3:00

Nelson CAMP
Tightrope artist
9th, Kid's Tent, 1:00

Hollis CARMOUCHE
Clarinet, Saxophone
Traditional
10th, Stage 2, 12:00

CARROLLTON Youth Chorus
Gospel
3rd, Kid's Tent, 4.00

Los CATRACHOS
Latin
3rd, Stage 4, 2:30

Lady CHARLOTTE
Piano
Traditional
1st, Jazz Tent, 12:30

Clifton CHENIER
Accordion
Cajun
10th, Stage 1, 4:45

John CHIPMAN
Drums
Afro-Bahamian
2nd, Koindu, 2:30
2nd, Gazebo, 5:00
3rd, Gazebo, 12:30
3rd, Gazebo, 4:00



CHOCOLATE Milk
Rhythm and Blues, Funk
3rd, Stage 4, 5:45

CHOSEN Soul Searchers for Christ
Gospel
3rd, Gospel Tent, 3:30

CHURCH of God in Christ Choir
Gospel
10th, Gospel Tent, 5:30



Dorothy Love COATES Singers
Gospel
9th, Gospel Tent, 6:00
10th, Gospel Tent, 6:30

The COLD
Rock
2nd, Stage 1, 2:15

CONTEMPORARY Dance Co.
Dance (Afro, Jazz, Interpretive)
1st, Koindu, 2:00

James COTTON
Harmonica
Blues
2nd, Stage 1, 6:15

COTEAU Reunion
Cajun
2nd, Stage 1, 4:15

Sady COURVILLE
Violin
Cajun
10th, Stage 2, 1:00

Johnny CREEL
Dance Caller
Country
2nd, Stage 4, 1:15

The CROWN Seekers
Gospel
2nd, Gospel Tent, 3:30

CUBAN Fusion
Latin
3rd, Koindu, 6:00

Ron CUCCIA
Poet
1st, Stage 1, 4:45

D

DAVID and Roselyn
Vocals, Guitar
Folk
9th, Gazebo, 2:30

Brother Joseph DAVIS
Gospel
1st, Gospel Tent, 12:40

Troy DERAMUS
Guitar
Country
3rd, Stage 3, 2:00

DE SIRE
Funk
1st, Stage 5, 5:30

The DESIRE Community Chorus
Gospel
3rd, Gospel Tent, 5:30

DILLARD University Jazz Ensemble
School
2nd, Jazz Tent, 12:15

DIMENSIONS of Faith
Gospel
10th, Gospel Tent, 2:30

DIRTY Dozen Brass Band
Marching Band
10th, Parade, 3:00



DIXIE-KUPS
Vocal Trio
Rhythm and Blues
10th, Stage 1, 1:15

DIVINE Grace Choir
Gospel
3rd, Gospel Tent, 3:00

Rockin DOPSIE
Accordion
Cajun
3rd, Stage 5, 4:30

George DORKO
Guitar
Blues
3rd, Gazebo, 3:00



Lee DORSEY
Vocals
Rhythm and Blues
2nd, Stage 5, 3:30

E

EAST St. John High Dixieland Band
School
1st, Stage 4, 12:15

Randy East
Guitar
Folk
9th, Gazebo, 12:30



Jack ELLIOT
Guitar, Vocals
Folk
2nd, Stage 1, 5:15

JAZZ

BLUES

CAJUN

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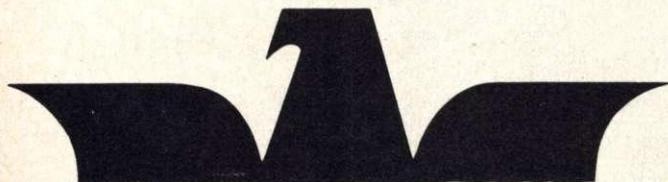
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ENIGMA Force
Contemporary jazz
9th, Stage 3, 2:15



CLEVELAND BRYANT

EXUMA
Guitar, Vocals
Caribbean
2nd, Koindu, 6:00

F

FAIRVIEW B.C. Band
Traditional
10th, Kid's Tent, 4:00

FAIRVIEW B.C. Youth Choir
Gospel
9th, Gospel Tent, 1:30

FARIVIEW Brass Band
Marching Brass Band
9th, Parade, 4:30

Herman FINLEY Singers
Gospel
9th, Gospel Tent, 3:30

Floating Eagle FEATHER
Storyteller
1st, Kid's Tent, 1:00
2nd, Kid's Tent, 3:00
3rd, Kid's Tent, 3:00

FLATLANDS String Band
Bluegrass
10th, Gazebo, 5:00



Allen FONTENOT
Fiddle
Cajun
9th, Stage 5, 1:15

Freeman FONTENOT
Accordion
Cajun
3rd, Stage 2, 1:15

Tom FOOTE
Actor
3rd, Kid's Tent, 12:00
9th, Kid's Tent, 5:00
10th, Kid's Tent, 5:00

FORTIER High School Gospel Choir
Gospel
1st, Gospel Tent, 2:00

Pete FOUNTAIN
Clarinet
Traditional
3rd, Stage 1, 6:00

Edward FRANK
Piano
Contemporary jazz
3rd, Stage 3, 3:15

Preston FRANKS
Accordion
Cajun
9th, Stage 5, 5:00

The FRIENDLY Five
Gospel
2nd, Gospel Tent, 1:30

FUN Lovers
Marching Club
10th, Parade, 3:00

G

June GARDNER
Drums
Traditional and Contemporary jazz
3rd, Stage 2, 2:15

GAZA B.C. Youth Choir
Gospel
3rd, Gospel Tent, 1:30

GENTLEMEN Of Liesure
Marching Club
2nd, Parade, 2:30

GOD'S Renewed Gospel Ensemble
Gospel
1st, Gospel Tent, 4:00

GOLDEN Eagles
Mardi Gras Indians
3rd, Stage 4, 1:15

GOLDEN Stars
Mardi Gras Indians
10th, Stage 2, 3:15

Rubin "Mr. Salsa" GONZALEZ
Latin
10th, Stage 5, 12:15

The GOSPEL Choralettes of Kenner
Gospel
2nd, Gospel Tent, 5:30

GOSPEL Chords
Gospel
10th, Gospel Tent, 4:00

GOSPEL Inspirations of Donaldsonville
Gospel
9th, Gospel Tent, 4:00

GOSPEL Isrealites
Gospel
3rd, Kid's Tent, 2:00

GOSPEL Soul Children
Gospel
10th, Gospel Tent, 6:00

GREATER St. Stephen Baptist Church Choir
Gospel
9th, Gospel Tent, 5:30

Billy GREGORY
Guitar
Blues
2nd, Stage 3, 2:00

Henry GRAY
Piano, Vocals
Blues, Rock & Roll
3rd, Stage 4, 12:15

H

Slim HARP
Harmonica
Blues
9th, Stage 3, 5:30

George HEARD
Harmonica
Country
1st, Stage 2, 3:30



Clarence "Frogman" HENRY
Vocals
Rhythm and Blues
10th, Stage 4, 5:30

HERALDS of Christ
Gospel
3rd, Gospel Tent, 5:00

NORMAN B. BOOTHBY



Jessie HILL
Vocals
Rhythm and Blues
2nd, Stage 1, 12:15

Silas HOGAN
Guitar
Blues
2nd, Gazebo, 4:00

HOLY Cross High School Jazz Band
School
9th, Stage 5, 12:00

The HOPE Ensemble
Gospel
2nd, Gospel Tent, 2:00

HOT Strings
Thirties jazz
9th, Stage 2, 2:00

Percy HUMPHREY
Trumpet
Traditional
3rd, Jazz Tent, 6:15

J

Herman JACKSON
Drums
Contemporary jazz
2nd, Stage 3, 5:30

JASMINE
Contemporary jazz
1st, Jazz Tent, 4:15

JAZZ Dance Theatre
Dance (Jazz and Interpretive)
1st, Stage 4, 5:00

Thomas JEFFERSON
Trumpet
Traditional
9th, Jazz Tent, 4:15

Bongo JOE
55 Gal. Steel Drums
Afro-American Folk
9th, Gazebo, 5:30
10th, Gazebo, 1:45

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 Vocals
 Blues
1st, Gazebo, 3:45

Deacon JOHN
 Guitar, Vocals
 Blues, Rhythm and Blues
9th, Stage 4, 5:00



LES RIESS

The JUMPERS
 Marching Club
3rd, Parade, 4:00

K



Ernie K-DOE
 Vocals
 Rhythm and Blues
9th, Stage 1, 3:00

Johnny B. KELLER
 Gospel
10th, Gospel Tent, 1:00

Guitar KELLY
 Guitar, Vocals
 Blues
2nd, Gazebo, 4:00

Fred KEMP
 Tenor sax
 Contemporary jazz
10th, Koindu, 4:15

KENNEDY High
Marching Band
 School
3rd, Stage 3, 12:00

KENNEDY High School
Gospel Choir
 Gospel
1st, Gospel Tent, 1:00

Luther KENT
 Vocals
 Rhythm and Blues
3rd, Stage 1, 1:30

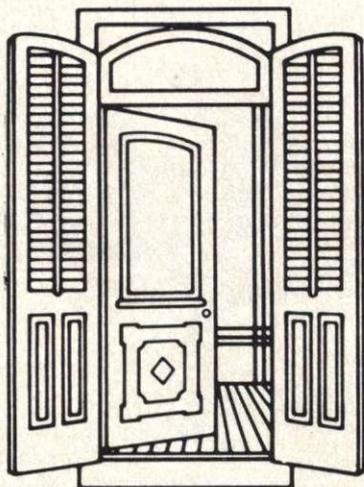
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Clyde KERR, Jr.
 Trumpet, Fluglehorn
 Contemporary jazz, New
 Music
10th, Stage 4, 12:00

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Doug KERSHAW
Fiddle
Cajun, Country
9th, Stage 5, 3:45



Earl KING
Guitar, Vocals
Rhythm and Blues
9th, Stage 4, 5:00

Little Freddie KING
Blues
2nd, Gazebo, 1:45

Nat KRASNOFF
Accordion
Folk
1st, Gazebo, 1:00

Rick KRISKA
Tenor sax
Contemporary jazz
10th, Stage 3, 2:15

L

LADIES' Zulu
Marching Club
9th, Parade, 4:30

Carl LeBLANC
Guitar
Contemporary jazz (fusion)
2nd, Koindu, 1:30

Washboard LEO
Washboard
Country
9th, Stage 2, 3:00



LES BIESS

Scooter LEE
Vocals
Country
2nd, Stage 4, 4:30

LEVITICUS Gospel Singers
Gospel
1st, Gospel Tent, 5:30

Clancy Blues Boy LEWIS
Guitar, Vocals
Blues
10th, Gazebo, 6:00

Theron LEWIS
Guitar
Contemporary jazz
1st, Koindu, 4:30

LOUISIANA Repertory Jazz Ensemble
Traditional
2nd, Jazz Tent, 3:30

LOYOLA Big Band
School
2nd, Stage 4, 12:15

LOYOLA University Music Dept. Faculty Ensemble
School
3rd, Jazz Tent, 1:15

Cathy LUCAS
Vocals, Guitar
1st, Stage 4, 2:30

Robert M. LUSHER School Choir
School
2nd, Kid's Tent, 12:00

M

MACEDONIA B.C. Youth Choir
Gospel
2nd, Gospel Tent, 12:00

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12-6pm

MAJESTIC Brass Band
Marching Band
1st, Jazz Tent, 5:15

MAMOU Hour Band
Cajun
10th, Stage 2, 1:00

Philip MANUEL
Vocals
Soul, Rhythm and Blues
9th, Stage 4, 12:15

Bobby MARCHAN
Vocals, MC
Rhythm and Blues, Soul
3rd, Stage 5, 12:30

MARDI Gras Chorus
Folk (Barbershop quartet)
9th, Stage 2, 12:00

**MARINE Baptist Church
Choir**
Gospel
2nd, Gospel Tent, 3:00

Ellis MARSALIS
Piano
Contemporary jazz
3rd, Jazz Tent, 4:15

Hugh MASEKELA
Trumpet, Vocals
Contemporary jazz, African
2nd, Stage 5, 4:45

Steve MASAKOWSKI
Guitar
Contemporary jazz
1st, Jazz Tent, 3:00

MASONIC Kings
Gospel
3rd, Gospel Tent, 2:30

Russell MAYNE
Piano
Contemporary jazz
3rd, Stage 3, 1:00

McDONOGH 15 Band
School
1st, Kid's Tent, 12:00

**McDONOGH 35 Gospel
Choir**
Gospel
10th, Gospel Tent, 3:00

Jerry McGowan
Drums
Contemporary jazz
3rd, Koindu, 12:15

Irving McLEAN
Steel Drums
Caribbean, Jazz fusion
2nd, Stage 3, 1:00

Ramsey McLEAN
Bass
Contemporary jazz
9th, Jazz Tent, 6:15

The MELODY Clouds
Gospel
1st, Gospel Tent, 4:30

Elmo MENDOZA
Twenties jazz and pop
10th, Stage 2, 2:15



Willie METCALF
Piano
Contemporary jazz
9th, Koindu, 6:00

METERS
Funk, Rhythm and Blues
10th, Stage 1, 3:45



MICHAEL P. SMITH

MEYERS Brothers
Mandolin (J.C.)
Guitar (V.J.)
Bluegrass
3rd, Stage 2, 4:30

MIGHTY Chariots
Gospel
10th, Gospel Tent, 12:30

Robert MILBURN
Blues
9th, Stage 3, 5:30

Bobby MITCHELL
Vocals
Rhythm and Blues
9th, Stage 1, 3:00

**The MODERN Gospel
Quartet**
Gospel
2nd, Gospel Tent, 1:00

The MONEY Wasters
Marching Club
2nd, Parade, 2:30

**Jay MONQUE'D Blues
Band**
Blues
1st, Stage 5, 3:15

Les MOORE
Guitar
Folk
2nd, Stage 3, 3:00

MORNINGSTAR B.C.
Choir of Thibodaux, LA
Gospel
9th, Gospel Tent, 3:00

Walter MOUTON
Accordion
Cajun
10th, Stage 3, 5:00

MOZART on 5th
Classical-Ragtime
9th, Gazebo, 3:30

MT. Kingdom Baptist Church Choir
Gospel
2nd, Gospel Tent, 4:00

MUCHOS Plus
Caribbean
1st, Stage 5, 2:00

Christine MYLES
Gospel
10th, Gospel Tent, 1:00

Raymond MYLES Singers
Gospel
2nd, Gospel Tent, 4:30

Raful NEAL
Harmonica
Blues
9th, Stage 2, 5:15

Louis NELSON
Trombone
Traditional
9th, Jazz Tent, 2:00

NEW Jazz Quintet
Jazz Fusion
1st, Stage 3, 4:30

NEW Leviathan Oriental Fox Trot Orchestra
Traditional
9th, Jazz Tent, 3:00

NEW Orleans Comforters
Gospel
2nd, Gospel Tent, 12:30

The NEW Orleans Echoes
Gospel
1st, Gospel Tent, 3:00

NEW Orleans Free School Village Kids
Children's Activity
2nd, Kid's Tent, 2:00

NEW Orleans Ragtime Orchestra
Ragtime
2nd, Jazz Tent, 4:30

NEW Orleans Rag Pickers of Tokyo
Traditional (Foreign-Japan)
2nd, Jazz Tent, 1:15

NEW Orleans Spiritualettes
Gospel
10th, Gospel Tent, 12:00



D. SHIGLEY

N

NOCCA Jazz Ensemble
School Band
1st, Koindu, 3:15

Mark NAFTALIN
Piano
Blues
10th, Stage 4, 1:15

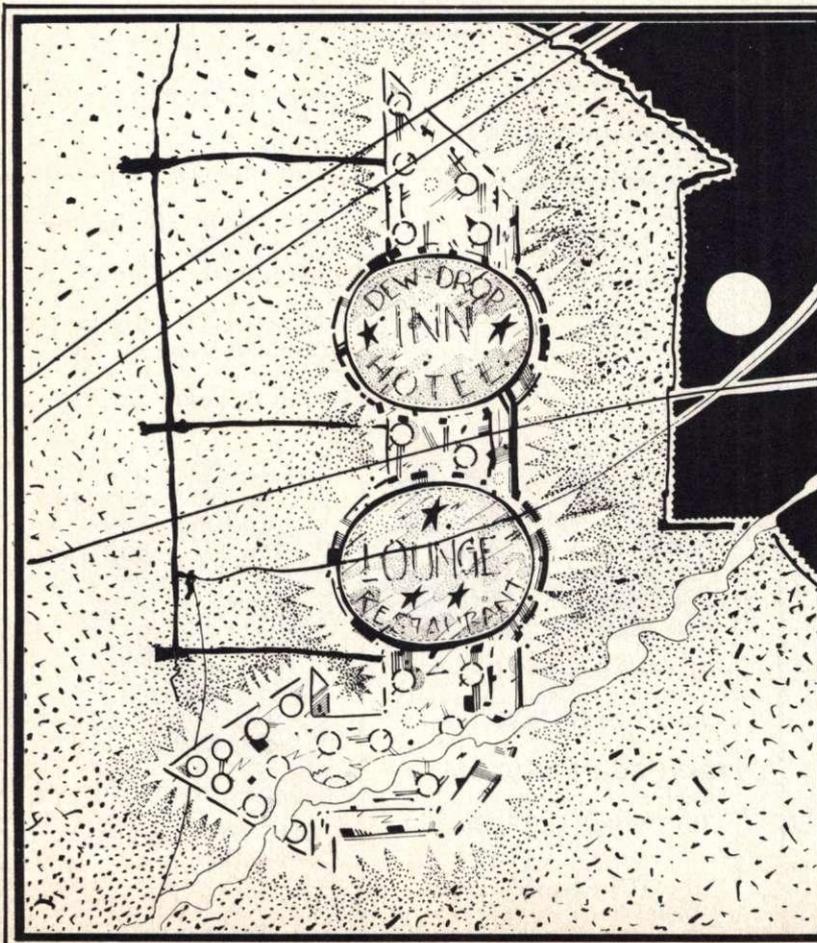
The NATIONALLY Known Gospel Cavaliers
Gospel
9th, Gospel Tent, 5:00



NEPTUNE Jazz Band of Zimbabwe
Traditional
9th, Koindu, 4:45
10th, Jazz Tent, 12:30

NEW GAMES
Children's Activity
2nd, Kid's Tent, 1:00
3rd, Kid's Tent, 1:00
9th, Kid's Tent, 12:00
10th, Kid's Tent, 1:00

Butch MUDBONE
Guitar, Vocals
Blues
9th, Gazebo, 1:30
9th, Stage 4, 5:00



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 Saturday, May 9 - Society Jazz Band

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Jimmy C. NEWMAN
 Guitar
 Cajun, Country
3rd, Stage 1, 2:45

NGOMA
 Afro Drumming
10th, Koindu, 12:30

NIGHTRIDERS
 Rock
1st, Stage 1, 1:00

Fredrik NOREN Band
 Contemporary jazz (Sweden)
1st, Stage 4, 1:15
2nd, Stage 2, 12:15

O



SYNDEY BYRD

ODETTA
 Guitar, Vocals
 Folk, Blues
3rd, Stage 4, 6:15

OLYMPIA Brass Band
 Marching Brass Band
3rd, Parade, 4:00

OLYMPIAN Aid
 Marching Club
3rd, Parade, 4:00



JOHN C. ROLAND

ONWARD Brass Band
 Marching Brass Band
2nd, Parade, 2:30

OO-POO-PA-DOO Revue
 Rhythm and Blues
2nd, Stage 1, 12:15

The OTT Family
 Gospel
10th, Gospel Tent, 1:30

P

George PACK
 Alto Sax, Flute
 Contemporary jazz
3rd, Koindu, 12:15

Frank PARKER
 Trumpet
 Contemporary jazz
2nd, Koindu, 12:15

Doc PAULIN Brass Band
 Trumpet
 Marching Band
3rd, Parade, 4:00



BIRNEY IMES, III

Walter PAYTON
 Bass, Tuba
 Traditional, Contemporary
 jazz
10th, Stage 3, 1:15

**PENTECOST B.C. Youth
 Choir**
 Gospel
10th, Gospel Tent, 5:00

PIN-STRIPE Brass Band
 Marching Band
10th, Parade, 3:00

**PLYMOUTH Rock B.C.
 Choir of Reserve, LA**
 Gospel
10th Gospel Tent, 3:30



**PONCHATOULA
 Swingsters**
 Traditional and Mainstream
 jazz
3rd, Gazebo, 5:15

George PORTER

Bass
Rhythm and Blues, Funk,
Rock
2nd, Stage 5, 6:15

Bobby POWELL

Vocals
Rhythm and Blues
9th, Stage 4, 1:30

Q**Lil' QUEENIE (Leigh Harris)**

Vocals
Rock & Roll, Rhythm and
Blues
3rd, Stage 4, 5:15

R

CLEVELAND BRYANT

**Sun RA**

Keyboards
Contemporary jazz (all
styles)
2nd, Koindu, 4:45
3rd, Stage 4, 4:00

RADIATORS

Rhythm and Blues
10th, Stage 3, 4:15

The RANDOLPH Brothers

Gospel
1st, Gospel Tent, 12:00

Percy RANDOLPH

Harmonica
Blues
2nd, Gazebo, 1:45

John RANKIN

Guitar
Classical
1st, Gazebo, 2:30

The RELIGIOUS Five

Gospel
9th, Gospel Tent, 1:00

Zachary RICHARD

Accordion, Vocals
cajun
9th, Stage 4, 6:15

Guy RICHARDS

Guitar, Vocals
Blues
3rd, Gazebo, 1:45

Tommy RIDGLEY

Piano, Vocals
Rhythm and Blues
9th, Stage 1, 3:00

Teddy RILEY

Trumpet
Traditional
9th, Koindu, 2:45

**James RIVERS**

Reeds, Flute, Bagpipes
Contemporary jazz, Rhythm
and Blues
10th, Stage 5, 6:15

The ROCKS of Harmony

Gospel
2nd, Gospel Tent, 2:30

Russ RUSSELL

Rhythm Guitar
Country
10th, Stage 3, 3:30

S**SUBR Jazz Band
School**

9th, Stage 3, 12:00

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**THE
COLD**

Friday May 1

Saturday, May 2

Saturday, May 2

Friday, May 8

Saturday, May 9

Jed's (Uptown—8301 Oak St.)

Jazz & Heritage Festival—Fairgrounds

Jimmy's (Uptown—8200 Willow St.)

Jimmy's (Uptown—8200 Willow St.)

Ole Man River's (West Bank—Hwy 90)

10:30

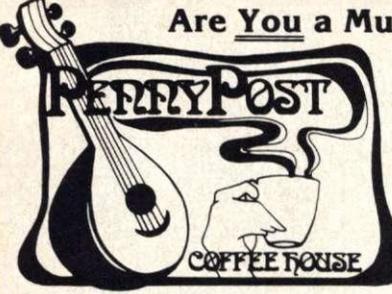
2:15

10:30

10:30

10:30

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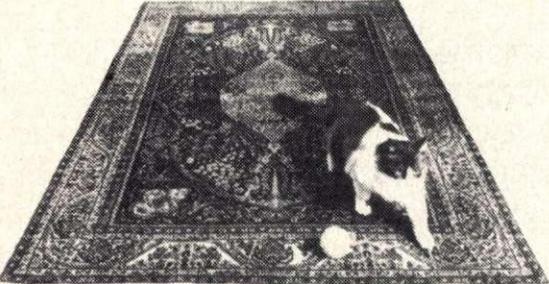


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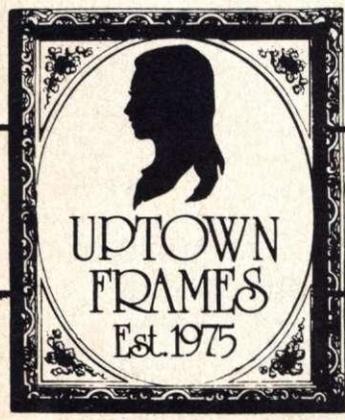
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SUNO African Ensemble
School
1st, Koindu, 12:45

SUNO Big Band
School
1st, Stage 5, 12:30

SUNO Jazz Ensemble
School
10th, Koindu, 2:00

Paki SAAVEDRA
Bass, Vocals
Latin
9th, Stage 4, 3:45

ST. AUGUSTINE Jazz Band
School
10th, Stage 1, 12:15

ST. FRANCIS DeSalle Gospel Choir
Gospel
9th, Gospel Tent, 4:30

ST. JOHN Radio Choir
Gospel
3rd, Gospel Tent, 4:30

ST. JOSEPH Helpinghand Church Choir
Gospel
10th, Gospel Tent, 2:00

ST. LUKE A.M.E. Choir
Gospel
9th, Gospel Tent, 2:00

SALT Creek
Country, Cajun, Rhythm and Blues
2nd, Stage 4, 3:15



Ironing Board SAM
Keyboards
Rhythm and Blues
10th, Stage 2, 4:30

Carlos SANCHEZ
Guitar
Latin (flamenco)
3rd, Stage 2, 3:15

Mongo SANTAMARIA
Congas, Percussion
Afro-Cuban, Latin
10th, Stage 5, 3:45

SCENE Boosters
Marching Club
10th, Parade, 3:00

Hazel SCHLEUTER
Mandolin
Bluegrass
9th, Stage 2, 4:00

SECOND Morningstar Baptist Church Choir
Gospel
9th, Gospel Tent, 12:00

SECOND Mt. Carmel Choir
Gospel
3rd, Gospel Tent, 1:00

SHANGO Rising
Caribbean
9th, Koindu, 1:45

JOSEPHINE SACABO



SHANGRI-LA
Rhythm and Blues
9th, Stage 1, 12:30

Kid SHEIK
Trumpet
Traditional
1st, Jazz Tent, 1:45

Joe SIMON
Bass
Traditional
1st, Stage 3, 2:00

Victor SIRKER
Guitar
Contemporary jazz, Fusion
1st, Stage 5, 4:15

SLIDELL Sr. High Jazz Ensemble
School
2nd, Stage 3, 12:00

SMALL Sand Trad Band of Norway
Traditional (Foreign)
9th, Stage 3, 1:15

Whispering SMITH
Harmonica, Vocals
Blues
9th, Stage 3, 5:30

LES RIESS

Chris SMITHER
Guitar, Vocals
Folk
2nd, Stage 2, 1:15

The SMOOTH Family of Slidell
Gospel
1st, Gospel Tent, 5:00

SOLAR
Contemporary jazz
10th, Koindu, 5:30

SONORA Latina
Latin
10th, Stage 4, 2:15

Will SOTO
Juggler
9th, Gazebo, 4:30
10th, Gazebo, 12:30

SOUTHEASTERN University Jazz Ensemble School
10th, Stage 3, 12:15

SOUTHERN Bells
Gospel
9th, Gospel Tent, 2:30

SUMPENS Swingsters
Traditional (Foreign-Sweden)
3rd, Stage 2, 5:45

SUNBELT Bluegrass Band
Bluegrass
2nd, Stage 2, 4:15

SUNSET Travelers
Gospel
1st, Gospel Tent, 1:30

SVARE
Guitar, Vocals
Folk
9th, Stage 2, 1:00

T

CLEVELAND BRYANT



Ellyna TATUM
Grand Marshall
Marching Band
1st, Jazz Tent, 5:15

Cecil TAYLOR
Piano
Contemporary jazz
9th, Jazz Tent, 5:15

Willie TEE
Keyboards, Vocals
Rhythm and Blues,
Contemporary jazz
10th, Stage 5, 1:15

SYNDEY BYRD



Irma THOMAS
Vocals
Rhythm and Blues, Soul
3rd, Stage 1, 4:15

Tabby THOMAS
Keyboards
Blues
9th, Stage 3, 5:30

Allen TOUSSAINT
Piano, Vocals
Rhythm and Blues
10th, Stage 1, 6:00

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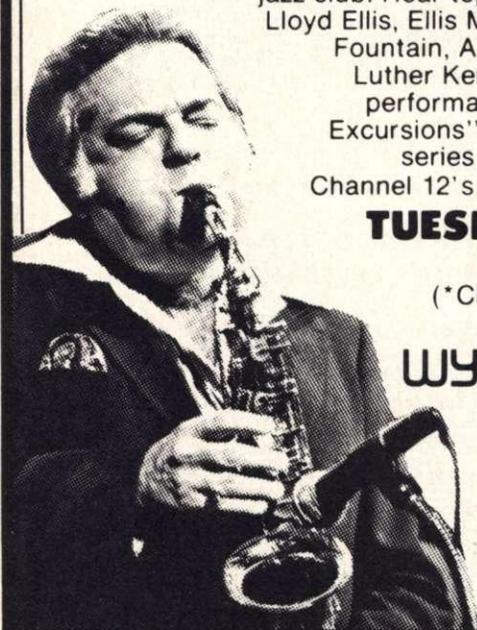
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Frank TRAPANI
Trumpet
Traditional
9th, Stage 2, 6:15

**TRUE Tones Gospel
Singers**
Gospel
3rd, Gospel Tent, 2:00

**TULANE Big Band
School**
3rd, Stage 1, 12:15



MICHAEL P. SMITH

Earl TURBINTON, Jr.
Alto, Soprano Sax
Contemporary jazz
2nd, Jazz Tent, 2:30

**VIETNAMESE Art
Ensemble**
Folk Dance and Music
9th, Koindu, 12:30

**VOICES of Faith Youth
Choir**
Gospel
3rd, Gospel Tent, 4:00



MICHAEL CHEERS

VOODOO Macumba
Dance
3rd, Koindu, 4:45

U

UNO Guitar Ensemble
School
3rd, Stage 2, 12:15

UNO Jazz Band
School
2nd, Stage 5, 12:00

UNLIMITED, Ltd.
Actors
1st, Kid's Tent, 2:00
2nd, Kid's Tent, 5:00
3rd, Kid's Tent, 5:00

UPTOWN Allstars
Funk
1st, Stage 1, 3:30

URBAN Spaces
Contemporary jazz
10th, Jazz Tent, 2:30

W

**Isidore "Tuts"
WASHINGTON**
Piano
Traditional, Blues
10th, Jazz Tent, 1:30

CLEVELAND BRYANT



Walter WASHINGTON
Guitar, Vocals
Blues, Rhythm and Blues
3rd, Stage 5, 1:45

Willie WEST
Vocals
Funk, Rhythm and Blues
1st, Stage 1, 2:00

**WHITE Eagle Indian
Nation**
Mardi Gras Indians
10th, Koindu, 3:15

V

Kid Thomas VALENTINE
Trumpet
Traditional
10th, Jazz Tent, 5:30

VALERIAN'S Voices
Contemporary jazz
9th, Stage 3, 3:15

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Aline WHITE
Gospel
1st, Gospel Tent, 2:30

Michael WHITE
Clarinet
Traditional
1st, Stage 2, 12:30



MICHAEL P. SMITH

WILD Magnolias
Mardi Gras Indians
9th, Koindu, 3:45

WILD Tchoupitoulas
Mardi Gras Indians
2nd, Gazebo, 3:00

The WILLIAMS Brothers
Gospel
2nd, Gospel Tent, 6:00
3rd, Gospel Tent, 6:00

Dave WILLIAMS
Piano
Blues
9th, Stage 3, 4:15

Harmonica WILLIAMS
Harmonica
Blues
1st, Stage 2, 5:00

Tim WILLIAMS
Rhythm guitar, Vocals
Country
9th, Stage 5, 6:00

WOODENHEAD
Contemporary jazz (fusion)
2nd, Stage 3, 4:15

John WRIGHT
Vocals
Contemporary jazz
1st, Stage 2, 2:00

X

XAVIER Jazz Band
School
9th, Jazz Tent, 12:00

Y

Antonio YORK Group
Contemporary jazz
3rd, Koindu, 3:45

YOUNG Tuxedo Brass Band
Marching Brass Band
9th, Parade, 4:30

Z

ZION Harmonizers
Gospel
10th, Gospel Tent, 4:30

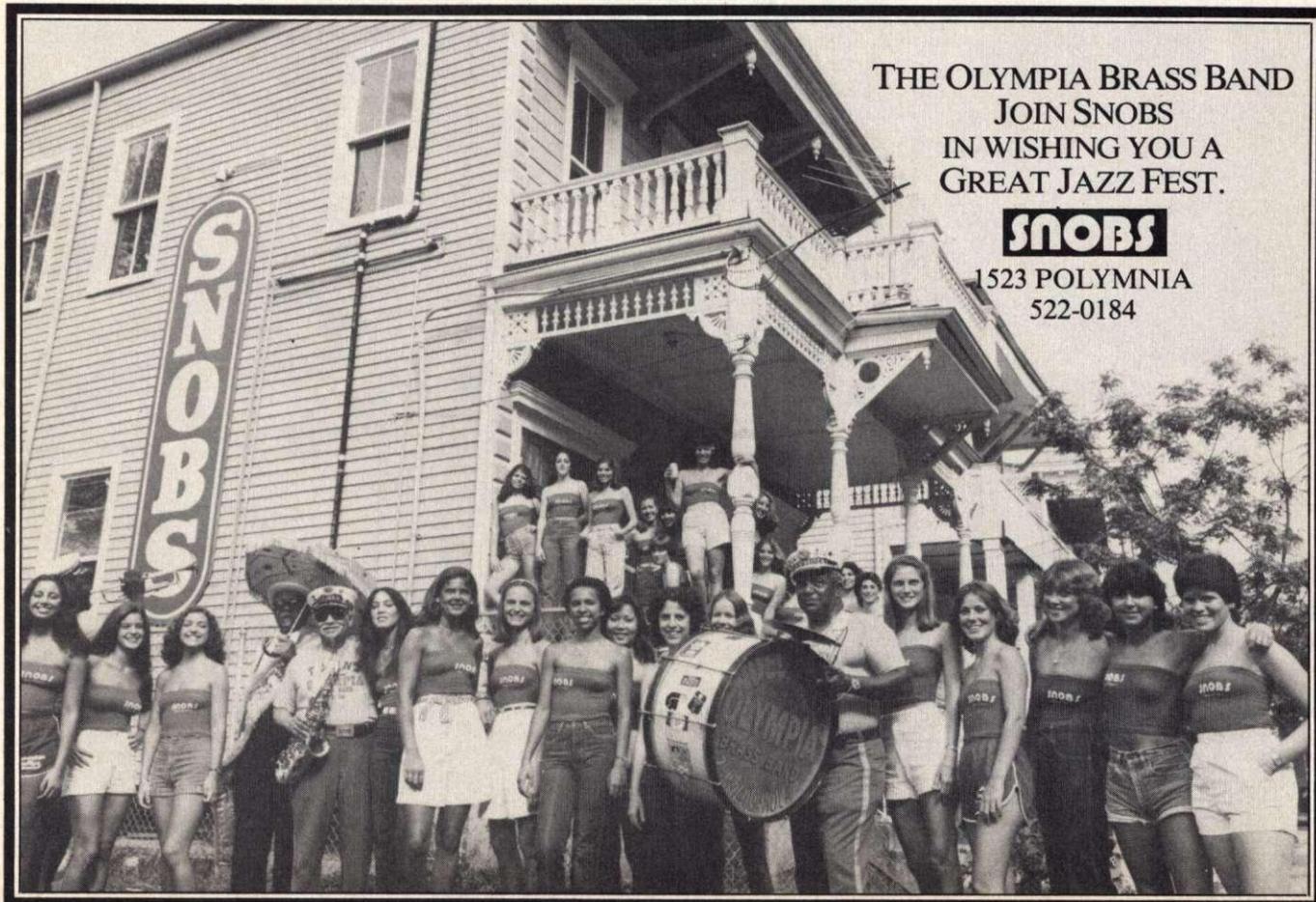
MARTIN PERLMAN

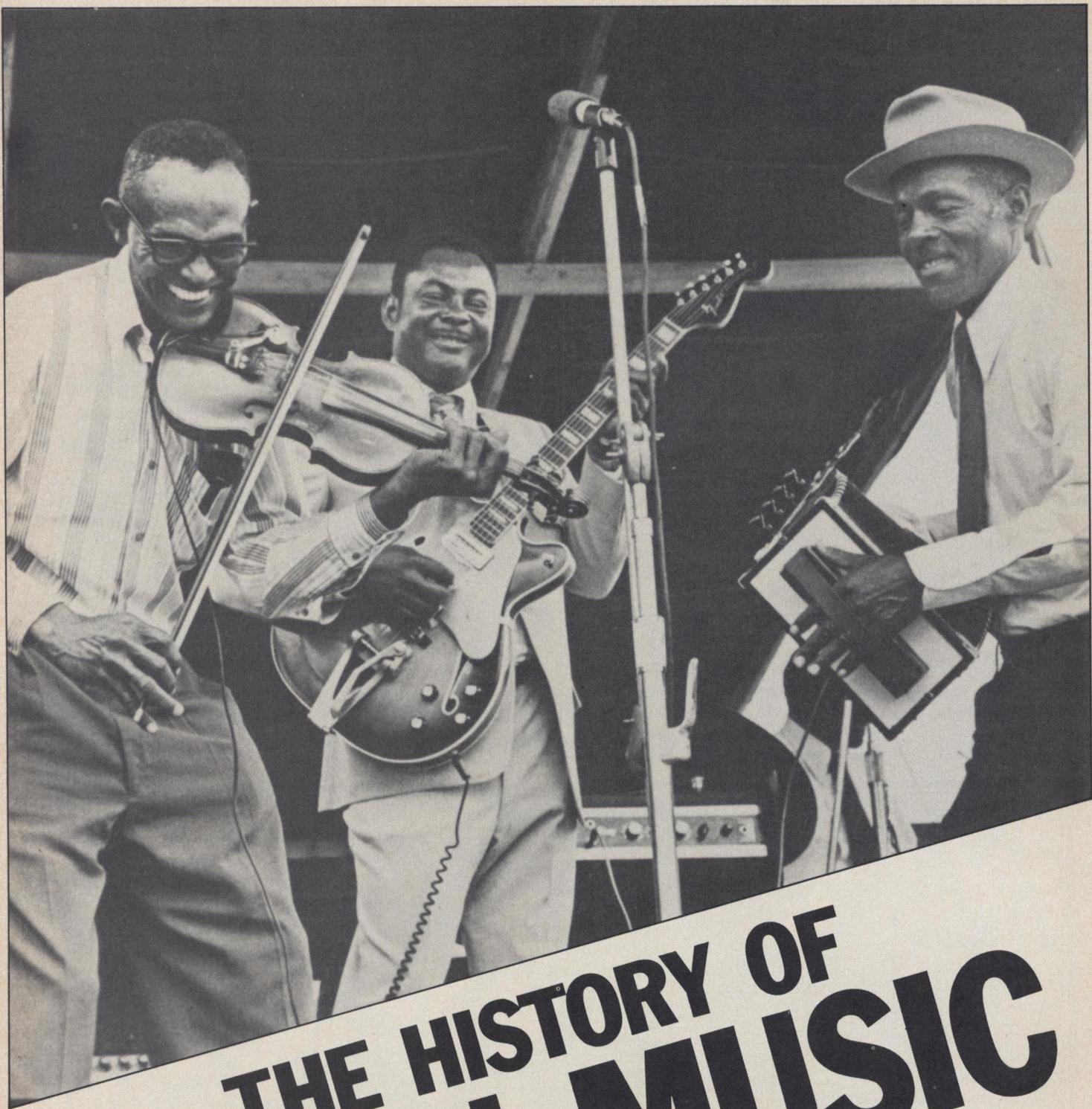


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THE HISTORY OF CAJUN MUSIC

Cajun music is a unique example of the diverse blending of cultures which composes Louisiana folk life. With its mixture of a German instrument, French musical traditions and new world additions Cajun music is an exciting and original music form.



I have read about as many academic definitions of cajun music as I have of the Cajuns themselves. Some are very romantic and interesting but are unfortunately erroneous. I have even heard the music described as "all sounding alike." One thing, however, that all authors seem to agree upon is the fact that it's a good "toe-tapping music that makes you want to dance." To these people I say listen closer to the words of Iry LeJeune's "Come and Get Me" or Amedee Ardoin's "Eunice Two-Step." If after you understand the poetry of the words you still don't feel goosebumps or a quickening in your pulse then stop listening to Cajun music because you will never experience or even understand the passion for life that creates such music. To understand the music is to understand a culture's birth and development endured by a people expelled from their homeland and forced to relocate in an inhospitable region three thousand miles away. To know the music you must discover a people who have synthesized a way of life into something which is neither French nor Canadian but yet deeply rooted in both countries. Some of the earliest Cajun fiddle music can be traced to these countries.

Up to around 1884 -- the time of the accordion's arrival in Louisiana -- the fiddle was the primary instrument used to play Cajun music. The music played by the fiddle players was different from what one hears today in most Cajun dance halls. The tunes were full of half tones and complicated note structures that have been largely lost since the relatively simplistic scale of

the diatonic accordion arrived in Southwest Louisiana. To notice the change in the music one need only listen to the playing of Dennis McGee. Dennis is eighty-seven years old and was recording the old fiddle tunes back in 1928. There is a characteristic loneliness and a raw quality in Dennis' music that one hears also in the Cajun music of today. But the tunes rarely are heard today due to their complexity. These tunes are being lost as the older musicians are dying. Few young Cajuns know this music and it sounds foreign to their ears.

The German immigrants coming into Louisiana in mid and late 1800's brought the button-type or what is known today as a "german" style accordion. This was a new instrument as compared to the violin but at last here was an instrument that would withstand the conditions of humidity and temperature changes which are the worst enemies of string instruments. Here was an instrument that was virtually indestructible as compared to the violin and guitar. If fiddlers and guitar players happened to break one string they could almost hang it up. Where could you purchase a replacement string? There weren't any music stores around and the peddlers that traveled the country side in wagons probably carried more salable items than violin and guitar strings. Most accordions brought over by the Germans had four reeds for each note and even if half the reeds broke (which is unlikely even if you tried) you could still get music out of the instrument. Thus we see the reason for the sudden popularity of the accordion. It was the only instrument available to the Acadians which would withstand Louisiana dampness, which needed only a minimum of maintenance and which most anyone could repair to some extent and make it playable. Another reason for its mushrooming popularity was the fact that here was an instrument which had a bass section to accompany one's playing and thus producing a fuller and louder tone as compared to the fiddle and guitar. The fiddle was destined to become secondary and the accordion was now considered the primary instrument in Cajun music.

Since the demand by the Acadians for this new type instrument had now been created, several Jewish companies began importing these instruments from Germany to fill this demand. C. Bruno & Son of New York (in the music business 1834 - 1974) began importing these instruments under their own trademark of "Bruno." Unfortunately these first instruments coming into the States were in the key of A and the key of F making it almost impossible to tune the fiddle to the accordion since Cajun fiddlers used (and still do today) an "openstring" type tuning. Thus the reason the early accordions did not find favor with the fiddlers. There was no way they could tune and

play together with accordions in these keys. C. Bruno & Son began importing these instruments from Germany about 1884. Not until about 1925 did such companies as Buegeleisen & Jacobson of New York began importing accordions in the key of C and the key of D from Rudolph Kalbes Co. of Berlin, Germany under the trademark of Monarch and Sterling. Now it was possible to easily tune up the fiddle to the accordion and play together. It was at this point that the fiddle was adopted to the accordion and Cajun music was already heading for a change.

Now two instruments could be played together in Cajun music. The triangle and spoon had already been added as the first rhythm instruments and now people were beginning to play as a group instead of as an individual. Importers continued to bring accordions into the states until 1940 when WW II cut off their supply. Since string bands had already been born and there was now a scarcity of accordions, string bands suddenly became very popular. The popularity of the accordion began to decline at this point for the simple reason that quality German accordions were no longer readily available as they were prior to WW II. Hence the evolution of the string band era -- Cajun music but without the accordion!

The fiddle now re-gained its place as the primary instrument in Cajun music. Since Joe Falcon's hit record of "Lafayette" had introduced the rhythm guitar to Cajun music back in 1928, the rhythm guitar gained favor with the string band as well. To this later was added the drums and upright bass violin. Since all these instruments were all rhythm instruments that left only the fiddle to play melody. It was at this point that the steel guitar was added to the lead section. After WW II, accordions were again being imported from Germany and the accordion was again the primary instrument of Cajun music. By 1948 the accordion was here to stay and when anyone thought of Cajun music he always thought first of the accordion. The "big band" sound had been previously established by the string bands. So naturally it would have been unwise to eliminate the steel from Cajun music. It was here to stay also.

Not only were changes taking place with the adding and subtracting of certain instruments but equal changes were also taking place in the way the music was played. Before the coming of the extra lead and rhythm instruments, a Cajun melody was usually performed by playing two bars of the melody and then playing two bars of a "turn" or "bridge." This was so that the monotony of playing the melody part of the same song on the same instrument would be broken. This "turn" or "bridge" gave a little variation to the same tune. At this point we see the most significant factor as how Cajun music differs from other types. It has a

variation in any given melody called the "turn" or "bridge" and this is executed by omitting the second chord of the melody. Example: the chord progressions for the melody of Jolie Blon played in G C G D and the chord progressions for the turn or bridge are only G D. No C chord! This holds true of ninety percent of all the old traditional songs whether 2/4 time or 3/4 time. Now that there were additional lead instruments added to Cajun music it was no longer suited to add this "turn" because there was now a different type of lead instrument to play the same melody part of the tune as the accordion had played and if the "turn" part of the song would have been added by the accordion player, then the song would take at least five minutes longer to accomplish. Therefore the "turn" was completely omitted from the song and only melody was played. Unfortunately this is a common practice today.

Another great change which has taken place in Cajun music is the concern about meter which has undoubtedly been brought about by the additional instruments which have been added. When a tune was played by one individual, it mattered not if he followed a particular pattern of meter or not because he was alone and with one accompaniment. Here is an example using Jingle Bells: He could play Jingle Bells, Jingle Bells, Jingle all the way (Correct meter), or he could play Jingle Bells, Jingle Bells, Jingle Bells, Jingle all the way (Broken meter by adding), or he could play Jingle Bells Jingle all the way (Broken meter by subtracting). Early Cajun music was like this. It followed no particular pattern. Each player added or subtracted whatever he wanted from the song. However the additional instruments added to Cajun music changed all this.

So that each instrument could have the same progression and be able to play all together at the same time, some pattern had to be followed. Hence we see meter applied to Cajun music. This is how early Cajun music is so similar to early Canadian music; not only are many of the tunes similar, but both had a turn or bridge to the melody and both had a disregard of meter.

Therefore, we see that the violin (or sometimes two violins) were the first instrument used to play Cajun music. To this was added the triangle, the first rhythm instrument added to Cajun music. Then came the accordion but in keys making it almost impossible to be played together with the violin. Then when the accordions finally arrived in the proper keys there was a merging of the violin with the accordion. Along came the triangle and rhythm guitar. With the scarcity of the accordion caused by WW II, the string bands took over and the "big band" sound was born. After WW II when accordions were readily available again the accordion gained its place of prominence and has been there ever since.

-Marc Savoy



KID'S TENT

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In a semi-enclosed area, there are constructions for play,
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Hours of shows have been extended this year, running from noon to 6:00 P.M. each weekend day. A jazzfest staff person will be on duty the full hours of the fair to oversee the activities.

Featured acts are:

McDonough #15 School Band, led by Walter Payton, will perform traditional New Orleans selections as well as other concert numbers for elementary school band.

Floating Eagle Feather, Storyteller for the Great Spirit, tells stories, sign-language poetry, mimes, folds paper (origami), and presents songs from different cultures to delight the spirit of the child within each of us.

Unlimited, Ltd. --here they are again! The famous clown team of Kaffale and Mainey will present the 1981 JazzJest, a feast of fools that's sure to add notes of laughter to the music! They are back for their third year at the Jazzfest.

Robert M. Lusher School Chorus, led by Pamela Ziegler, will perform a variety of folk songs, pop tunes, and traditional New Orleans music accompanied by classroom instruments.

New Games, led by Bev Hoffman, is for kids of all ages. It's an approach to play that encourages participation, community, and creativity. Play is just for the fun of it, with no pressure to win.

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

Tom Foote, actor (New Orleans Young Peoples' Theater), will juggle, perform in mime, tell stories, and organize game playing structured around theater. Also, free juggling lessons!



Calliope Puppet Theater presents original stories involving lots of audience participation.

The Human Unity Council of New Orleans will present a program for children.

Gospel Israelites Choir, led by Jerome R. Davis, is a group of twenty-one dedicated young people who have been singing gospel music throughout New Orleans since 1978. This is their third year at the jazzfest.

Fairview Baptist Church Band is a group of young people ages 8 to 14 playing gospel music and led by Rev. Andrew Darby, Jr.

Nelson Camp, tight wire artist, presents an internationally-traveled show to delight young and old. Also, wire-walking training workshop.

Greater St. Andrew Baptist Church Children's Choir, led by Diane Peterson, is a group of young gospel singers aged 8 to 14.

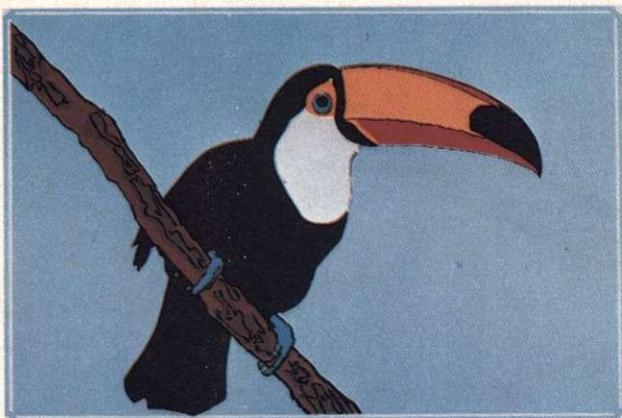
Also there will be a **Tube Environment** -- of light weight, durable materials, for rocking, stacking, rolling -- a play environment which encourages the use of the child's imagination. Constructed under the coordination of the staff of the Teacher Resource Service.

Banners were made by the students of four New Orleans Public schools: New Orleans Free School, directed by Bob Farris; Green Middle School, directed by Smith Robinson; Jean Gordon Elementary School, directed by Cynthia Cousins; and Priestly School, directed by Tony Barrett.

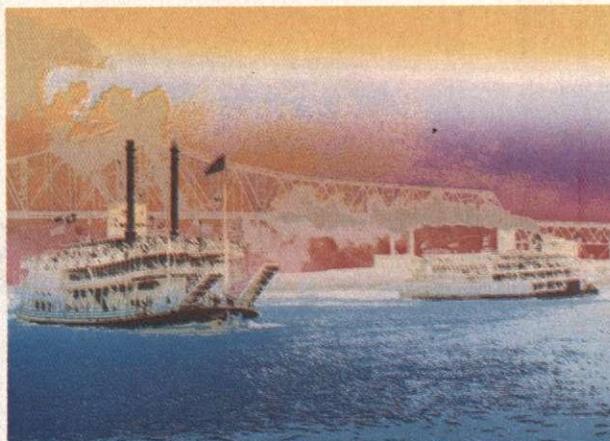
-Karen Konnerth



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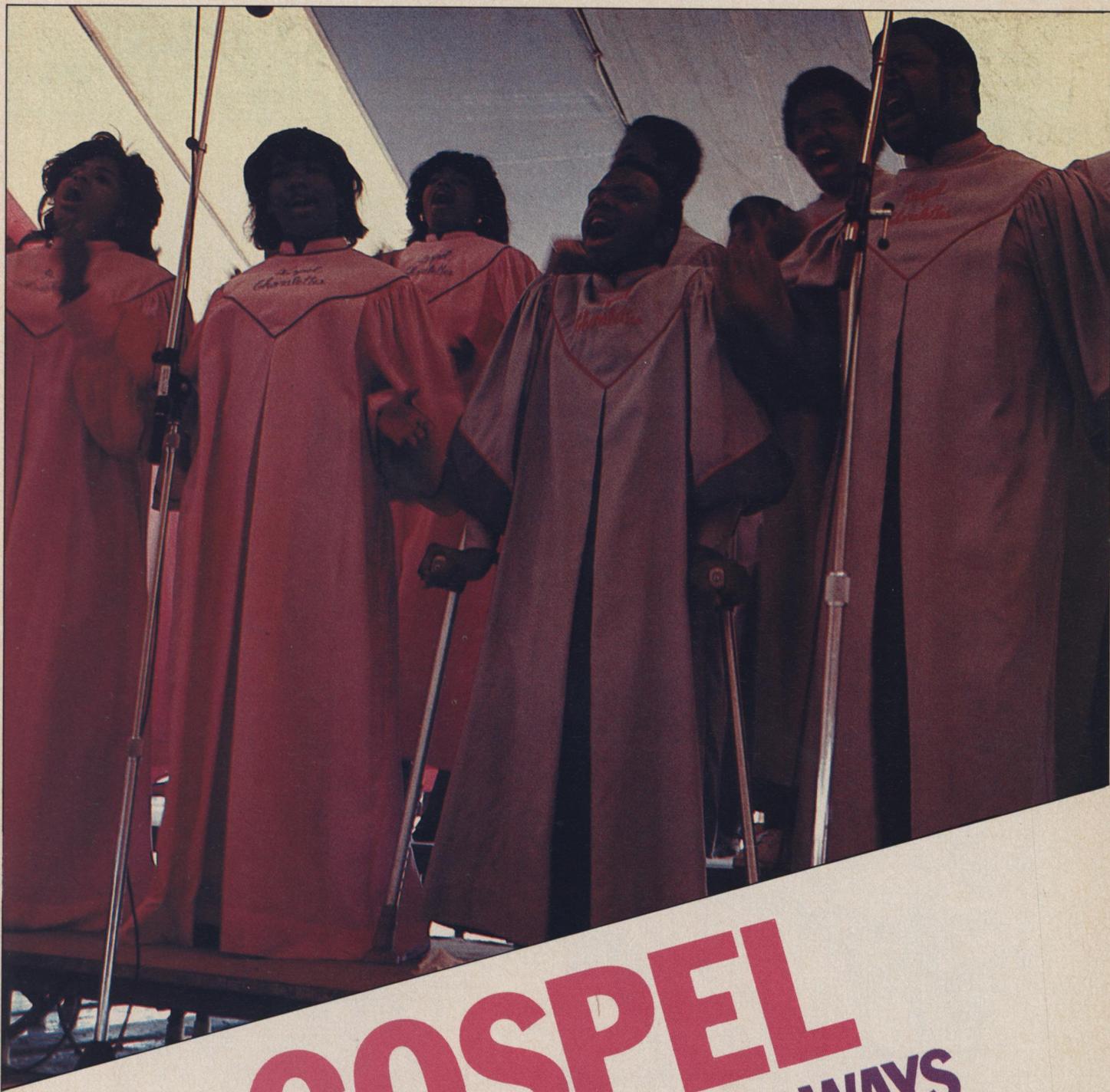
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GOSPEL

THE MUSIC THATS ALWAYS HERE TO STAY

Gospel tent is one of the main attractions at the Fairgrounds. Each year hundreds of gospel artists sing their praises before a very diverse but very appreciative audience. Gospel Lives!

"I can say this out of my head," Mahalia Jackson once observed, "a song must do something for me as well as for the people that hear it. I can't sing a song that doesn't have a message... It's been that way every since I started singing and I guess I was singing almost as soon as I was walking and talking."

It is no coincidence that two of the great progenitors of today's black music, Mahalia Jackson and Louis Armstrong, were both born in New Orleans. Down through the decades of the twentieth century, this city has nurtured musical forms as though they were beloved children. Jazz, ragtime, blues and its latter-day stepchild, Rhythm-and-Blues, funk music, the Afro-Caribbean rhythms of the Mardi Gras Indians and younger bands coming up. And then there is gospel.

The popularity of the form of gospel music sung today is long-standing, but only in recent years has the idiom acquired a following outside of the black churches and tiny chapels where it has flourished since the early 1920's. In New Orleans, much of this secular popularity stems from performances of worship within the gospel tent, which have exposed thousands of whites to gospel music at the Jazz and Heritage Festival. On a deeper level, the gospel tent has given scores of choirs and church groups a forum to send "the message" of which Mahalia Jackson spoke.

Before anything else -- the tension between beats which has influenced rock music so heavily, the dramatic climaxes woven into the compositions and shifting melodies -- gospel music begins with the Word, the language of the scripture rendered musically, the cadences by preachers and bishops and deacons, all, like rhythms of the music, meant to make people move, speak out, sing and articulate man's link to God. The underlying message of Gospel is common to all Christian churches, though the historic identification of black faithful with the children of Israel -- struggling to freedom from bondage -- sets the black tradition off in a considerably different way.

In **The Gospel Sound**, an excellent book published ten years ago, Tony Heilbut writes, "The first slave songs sang on the continent were probably those sturdy 18th-Century English hymns depicting amazing grace, Jordan's stormy banks, and fountains filled with blood. Traditionally, a leader would recite the line, after which the congregation sang in a slow, languorous manner, called long or common meter, which allowed for intricate embellishments by each singer."

Embellishments are the heart's blood of gospel music. The idiom is built less on strict adherence to form than musical variations on a language through which people speak to the Lord. The

SYNDEY BYRD



"slow, languorous manner" can move rapidly under another singer or choir's interpretation of certain standards. "Amazing Grace," for example, is sung in several different tempos but the content does not deviate. Above all, there is the cry to God:

*Through many dangers, toils and snares
I have already come
'twas grace that brought me safe thus far
And grace will lead me home.*

Lyrics like that formed the rhythmic backdrop to meetings and powerful speeches by leaders of the civil rights movement in the South during the 1960s. "Climbing Jacob's Ladder" was another hymn adapted to the struggle for black rights. And the anthem of the movement, "We Shall Overcome" is straight from the black church tradition. More than Christianity, it was the force of music which drew the national media deeper into the embattled world of the black South during those years, for in the churches one found a clear vision: when Fannie Lou Hamer electrified people with "This Little Light of Mine," you knew the light meant **freedom**. Likewise, many key civil rights leaders were ministers -- Martin Luther King, Jr., Andrew Young, Rev. Ralph Abernathy, Fred Shuttlesworth, A.L. Davis and others.

But the evolution of gospel music is still largely undocumented, a history whose back pages have only recently come forth, at the very time Gospel has become a potent force in the marketplace. Pop stars like Richard Penniman (formerly "Little Richard") and Al Green shifted from secular music to preaching as gospel musicians. Green now has a church in Memphis, Penniman in rural Georgia. Similarly, the Grammy Awards which honor the most successful pop artists and composers, now present prizes for Gospel.

Perhaps the most important development locally in the elevation of Gospel is the establishing of a Gospel section at the William Ransom Hogan Jazz Archive at Tulane University. Dr. Thomas A. Dorsey, dean of the gospel composers, has donated his papers to the Archive, which is already amassing other materials on the music. This will be of tremendous value to historians and writers in years to come.

There are purists who argue that Gospel should not be part of the commercial marketplace. And though the devotion of the vast majority of gospel exponents is done in church, without aim at record sales or media-heavy public appearances (and the money that goes with them) Gospel music has emerged into the American mainstream because of the many people who meld musical talents into the religious sensibility of black Americans.

Mahalia Jackson, for example, left New Orleans in 1927, struggled through the early Depression in Chicago working as a domestic servant (among other jobs) all the while singing in churches as her stage style took form. By the time she hit it big in the 1950s, with substantial record sales and traveling appearances, the transition to well-paid concert artist before white audiences was natural. After all, she was spreading the Word. One of her

crowning public achievements was singing at President Kennedy's inauguration in 1961.

And so with Dr. Thomas A. Dorsey, sometimes called the father of American gospel, now a hearty eighty-one. He was known as "Georgia Tom" in the 1920s, when he toured with the legendary blues singer, Ma Rainey. By the mid-30s, his gravitation toward gospel singing and composing kept alive the underlying blues sensibility, the shouts and moans, the sense of life as a lonely struggle. Gospel is of course joyous music, but the blues figured deeply into the lives of black folk who could let all come loose at the Saturday Night Functions, and turn out for church the next day, ready to sing and praise the Lord, with no hint of irony in the transition. For the rhythmic stylizations of the preacher's sermon were not so far afield from the bluesman on his guitar, even if what they had to say was different.

One of the great Gospel standards, "Precious Lord," was written from the depths of the blues by Dr. Dorsey in 1932. While he was on a road tour, his wife and daughter died. After the agony of the immediate moment had passed -- seven days later -- he penned the lines now sung in black churches throughout the country.

*Precious Lord, take my hand
Lead me on, let me stand
I am tired, I am weak
Through the storm, through the night. . .
Lead me on to the light
Take my hand, precious Lord
Lead me on.*

New Orleans has a rich and varied gospel community. Sherman Washington, who organizes the Gospel Tent each year, estimates "there are about a thousand gospel choirs in New Orleans, and we only have time to present about sixty of them." Mr. Washington has led the Zion Harmonizers for forty-two years, and last month mourned the passing of John Hawkins, who sang bass for twenty-seven of those years.

The Best Things in Life are RED



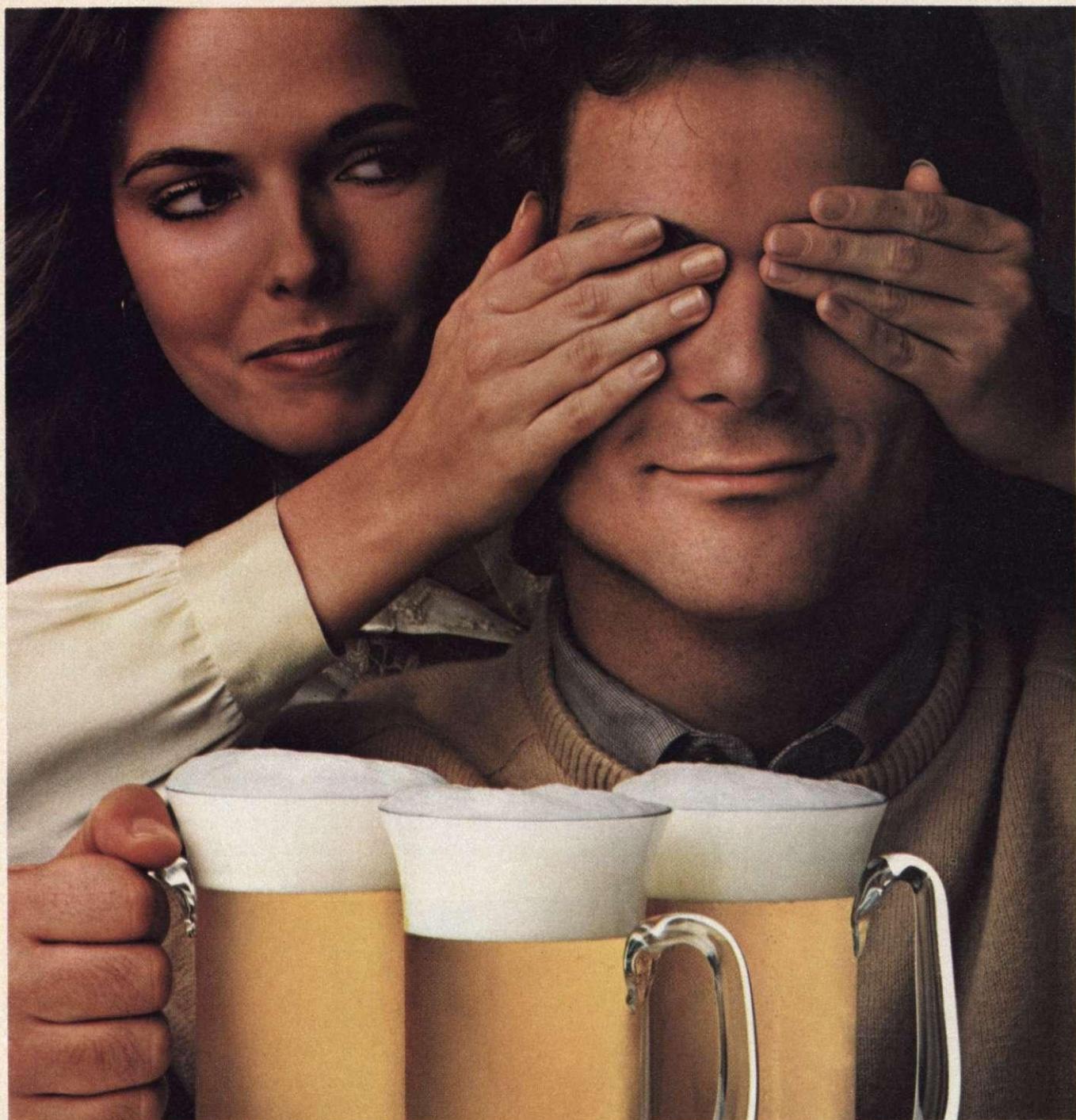
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MARY ANN REESE





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drinkers do.

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Gospel has long influenced Rhythm-and-Blues and its off-shoot, rock-and-roll. In New Orleans, one sees the intermingling of gospel and pop in the rise of artists who, like Aretha Franklin, were deeply influenced by beats and tempo of church music, which they readily translated into secular music -- Ernie K-Doe, Aaron Neville, Johnny Adams. More recently, Betty Ann Lastie has



JOHN PHILLIPS

emerged from strict Gospel into more jazzy vocal work. One of her most powerful songs is "I Know," cut by Barbara George in 1961. Betty's late brother, Melvin, played the bouncy cornet solo on the tune, extracted from the religious standard "Just A Closer Walk with Thee." The song was arranged by Harold Batiste and went on to influence a legion of R&B instrumentalists.

The growing popularity of Gospel among young people has much to do with the tradition's habit of drawing off the shifting styles of popular music. In 1927, Deacon Frank Lastie (Betty's father) introduced drums into the Spiritual churches, in those days a radical act. Today, at seventy-nine, the Deacon leads his own group as drummer, a senior citizens choir aptly named, The Silver-Haired Song Birds. And, one finds larger bands in various churches around town, drummers, guitarists even horn players, taking the rhythms of the secular airwaves and putting them behind songs that praise the Lord.

And why not? For if the deep essence of Gospel is a musical language directed at the Creator, it follows that music which attracts the young should be redirected into renditions with a sustaining spiritual message. Lois Dejean put it well at the 1976 Festival, introducing the Youth Inspirational Choir: "We do not **make** these young people believe in God. They **want** to!"

Probably the most articulate spokesperson of Gospel in New Orleans is Vernon Winslow, also known as Dr. Daddy-O, who hosts Gospel programs on WYLD. Winslow, who teaches art at



Dillard University, started out in radio in the late 1940s, writing "scripts" in black jargon for white disc jockeys to read on the old WJMR Poppa Stoppa Show. Eventually, as the rigidity of segregation began to wane, Winslow got his own show and began programming black popular music for audiences which drew heavily among young whites. Later, however, Winslow moved to Gospel, where he now exclusively devotes his media energies.

"I guess you could call it a natural progression," he said recently. "I'm trying to treat gospel as an emotional language. From my point of view it's a reinforcement of purpose in my life and it becomes a return each time I hear it. I always try to back away and see the big picture, the camp meetings and little chapels that contributed to the beginnings. . .

It's the sound, the mood, the reverence, forgiveness, the whole pattern of examining your conscience and behavior balanced with it, and pretty soon you accept the melody that carries those images. A woman saying 'Amen!' is in a moment of spiritual satisfaction at what she's listening to, and her movement is like a gesture in a ballet."

Amen, Dr. Daddy-O.

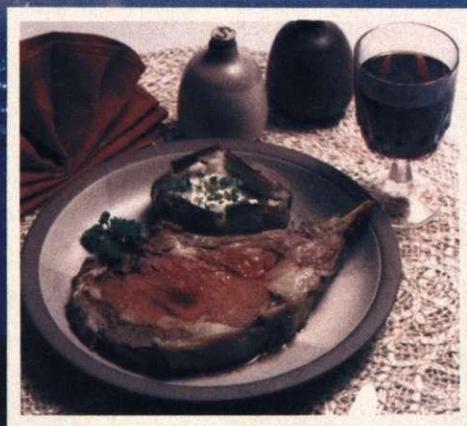
-Jason Berry



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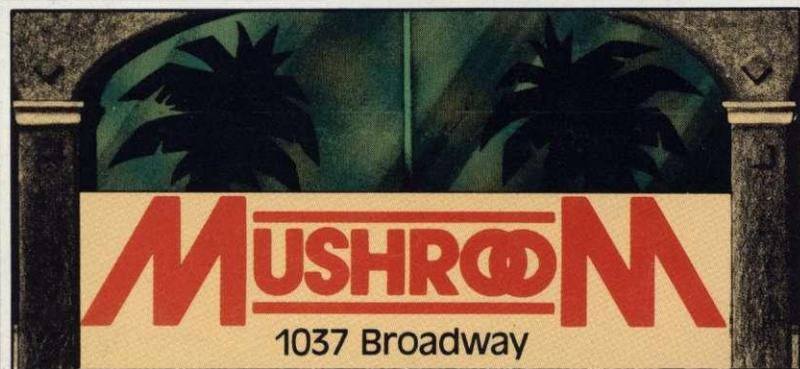
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