

NEW ORLEANS JAZZ AND HERITAGE FESTIVAL

APRIL 15-24, 1977

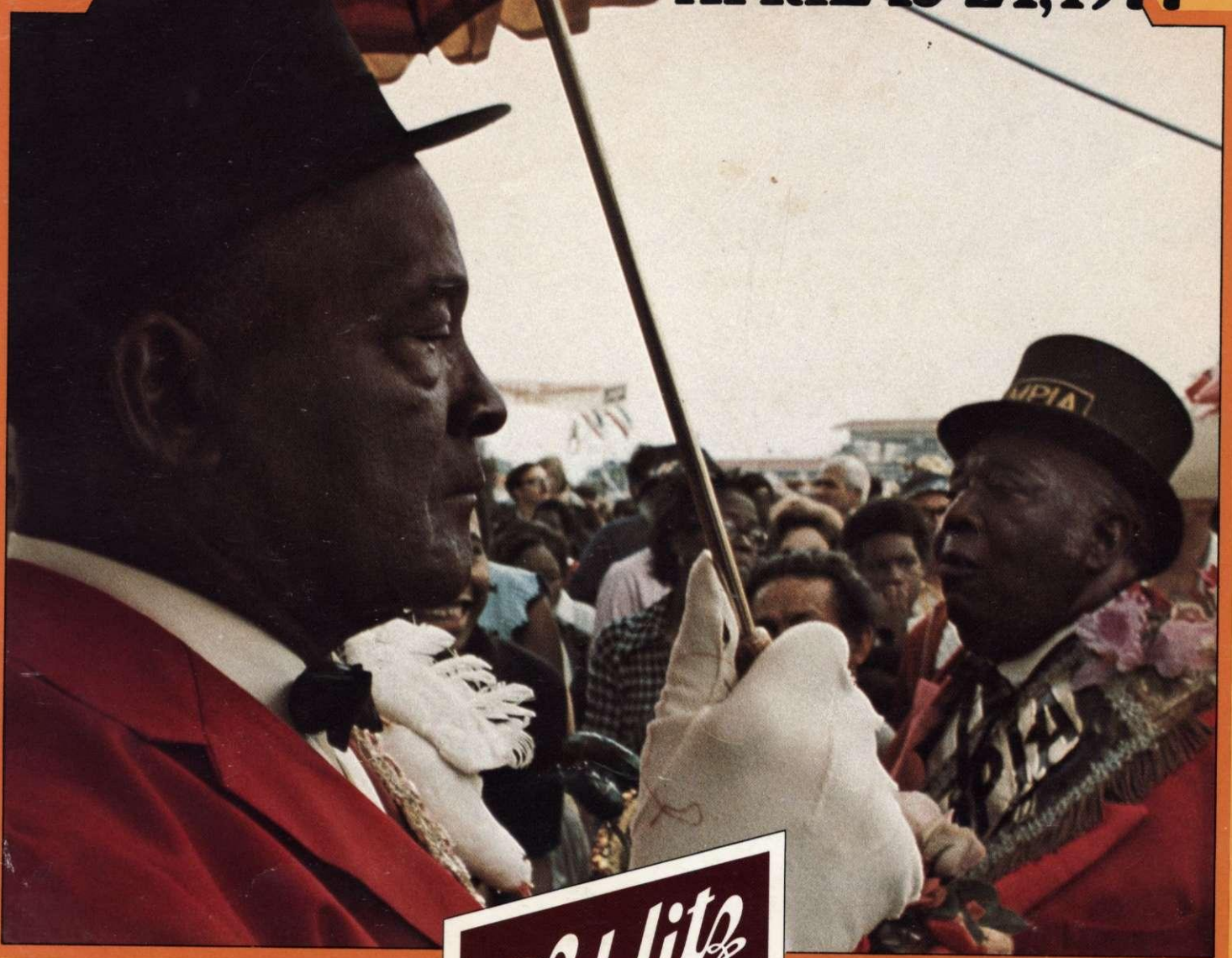


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including tax

OFFICIAL SOUVENIR PROGRAM BOOK

Since Rosy's opened on Tchoupitoulas Street six months ago, some of the greatest names in jazz have paid a visit to New Orleans. Gato Barbieri, Dizzy Gillespie, Stephane Grappelli, Earl "Fatha" Hines, Rahsaan Roland Kirk, Chuck Mangione, Jean Luc Ponty, Bobby Short, Stanley Turrentine.

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*Festival Credits; Welcomes from
the Fair & its sponsor;
and tributes to departed Jazzmen
and a special friend*

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THE EVENING CONCERTS
*When the lights are down low, Man, those
cats will blow at the Evening Concerts;
Pix of your favorite performer & verbal
Hors d'Oeuvres to whet your appetite!*

SPECIAL FAIR CENTERFOLD
(Following Page 28)

*The only complete Music schedules
keyed to a map.
With Craft lists, Gospel Schedule,
Food Information & lotsa pictures*

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HATS OFF TO THE MUSIC
*A Brief Introduction to the Varieties of
Musical Experience to be found
at this Year's Heritage Fair.*

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WELCOME!!

Welcome to the Eighth Annual New Orleans Jazz & Heritage Festival! We are delighted that you are a part of this celebration of the depth and diversity of Louisiana's musical and cultural heritage. Over the past eight years the festival has grown from a small local two-day event held in Congo Square to a ten day celebration that rivals Mardi Gras as New Orleans premiere attraction.

This year's festival will include seven evening concerts held in four locations around town featuring some of the greatest names in jazz. But the heart and soul of the festival is the Louisiana Heritage Fair, held for two consecutive weekends (April 15-17 and April 22-24) at the Fairgrounds Race Track. Over 200 musical groups of every variety will hold forth from 10 stages, along with an equal number of craftsmen from throughout the country; and, of course, a succulent array of Louisiana cuisine.

The festival came about back in 1969 when George Wein, producer of the world famous Newport Jazz & Folk Festival came to New Orleans and hooked up with Quint Davis, then a young student of jazz

and traditional music. They decided to put on an event with the unique talent and resources of New Orleans that coupled the concepts and format of the Newport Festival.

Under their leadership, the festival has continued to expand, physically and conceptually, into one of the finest cultural events anywhere.

The festival is the major annual undertaking of the New Orleans Jazz & Heritage Foundation, Inc., a non-profit organization dedicated to the presentation and preservation of the music and culture of New Orleans and Louisiana — one of the city's — and nation's most precious natural resources. The Joseph Schlitz Brewing Co. of Milwaukee, Wisconsin is a co-sponsor of the event, which is also supported in part by a generous grant from the National Endowment for the Arts. In addition, there is valuable support from agencies throughout the city and state, both public and private.

The surplus from the festival, if any, will be used to preserve and nurture the musical community of New Orleans.

Have a ball!

Festival Credits

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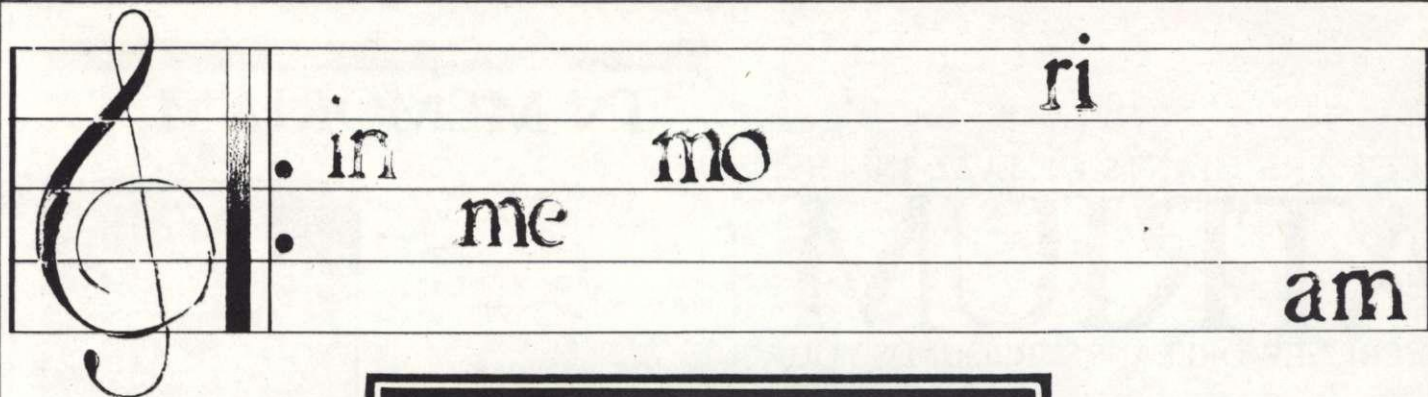
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Jim Robinson: December 25, 1890 - May 4, 1976

This program is dedicated to the memory of trombonist Jim Robinson whose playing for over 50 years epitomized the joyful spirit of New Orleans music. From humble beginnings on nearby Deer Range Plantation, he rose to carry the sounds of New Orleans throughout his native land and to Europe and the Orient. ¶ Jim's exuberant playing — so full of rhythmic vitality — so typical of the traditional New Orleans slide trombone style — was noted for its great simplicity and naturalness. He was widely influential and helped set the pattern of New Orleans music that the whole world would follow. ¶ Above all, Jim Robinson knew how to communicate. He had an amazing facility for charming everyone in his audience. As his pianist, Don Ewell, once said, "When Jim plays his trombone he *talks* to you." And it was always a message of joy. Jim himself expressed it: "If my music makes people happy it gives me a warm heart and that gets into my music and I can make my trombone sing. I try to make everybody happy and contented. Just keep loving your music and keep no evil in your heart."

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IN MEMORIAM

We note with sadness the passing last November of Robert A. Uihlein Jr., chairman and chief executive officer of the Jos. Schlitz Brewing Company. He was an outstanding business leader who had guided Schlitz to prominence in the brewing industry, but he also was noted as an enthusiastic supporter of the arts. Under his direction the company aided and encouraged major presentations of the performing arts throughout the country, including the New Orleans Jazz and Heritage Festival. These activities brought the company six annual Business in the



Robert A. Uihlein, Jr.,
 1916-1976

Arts awards from Esquire Magazine and the Business Committee for the Arts, an unprecedented performance. Robert A. Uihlein Jr. was truly a friend of the arts and a devoted fan of jazz. We salute his memory.

AND NOW A WORD FROM OUR SPONSOR

"On behalf of Schlitz may I welcome you to the 1977 New Orleans Jazz and Heritage Festival. Schlitz has been part of this event for five years and we've been pleased to watch it grow and become better and more popular each year. We

believe this festival is one of the premier happenings of its kind in the country, another major tourist attraction for New Orleans and a distinct contribution to the city's worldwide reputation for fun and festivity. Schlitz is proud to be associated with the New Orleans Jazz and Heritage Foundation in presenting this annual festival for your enjoyment."

GENE PETERS
 President and Chief Executive Officer
 Jos. Schlitz Brewing Company.

Festival Credits

Continued from Page 2

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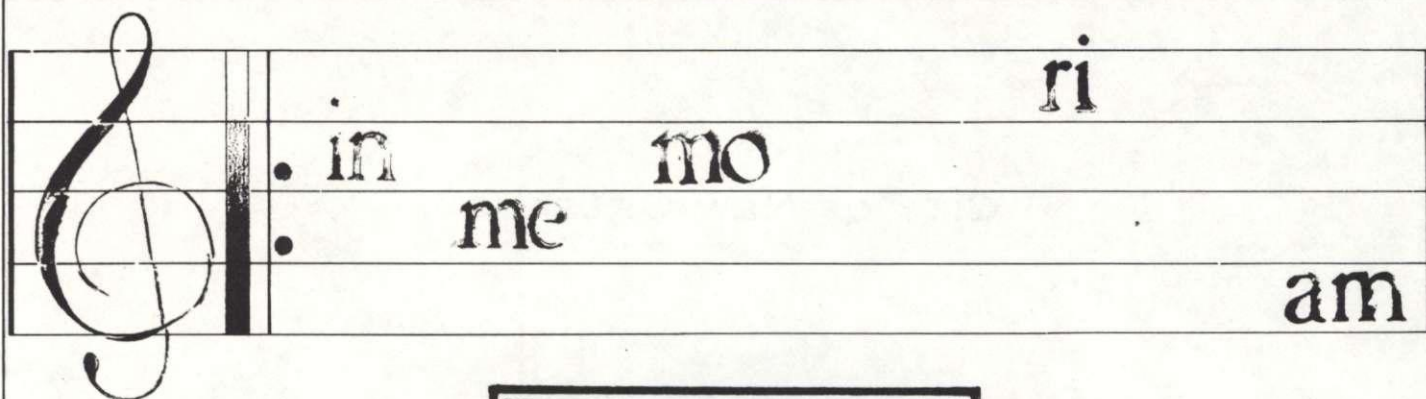
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 Pat Wynn and all the other
 folks without whose time,
 energy and good will
 this festival would
 not be possible.



Armand Hug: 1911-1977

"I've been playing the piano for my own living since 1901 and think I should know a good pianist when I hear one," veteran ragtimer Eubie Blake once told Armand Hug. "And you are an excellent pianist." ¶ Hug, whose career included engagements in silent-movie theatres, speakeasies and hotel lounges, died at the age of 66, two days after his third wedding anniversary. ¶ He was an only child who grew up with music and, eventually, achieved a reputation as a solo pianist. While he was a child, he wandered through Storyville and heard the pianos in the brothels. Music, he recalled, "seemed to be everywhere." ¶ Hug's Uncle Dewey, a minstrel comedian with the stage name of Wilbur LeRoy, sparked the boy's interest in the piano, and by the time he was in his teens, he was playing for \$1 a night in a three-piece pit band at the St. Maurice Street Theatre, accompanying silent movies. ¶ The bands in which Hug played as a teenager were frequently hired for lakefront parties, and they rode the "Smoky Mary" train to keep those dates. Years later, he recalled, "I don't know who had more fun — the musicians or the people we were playing for." ¶ He also played in dime-a-dance halls and French Quarter speakeasies, including the Silver Slipper, the Valencia Cabaret and the Absinthe Bar. In 1934, the year after Prohibition was repealed, Hug was in the ensemble that played for the opening of the Blue Room. ¶ He was determined to play solo "because it afforded me more freedom. A solo can play what he wants, how he wants to. He can ad lib or change tempos, style and so on whenever he feels like it. It's a matter of moods, mostly." ¶ In New Orleans, he played in a succession of clubs and hotel lounges, he was a founding member of the New Orleans Jazz Club, and he had a two-hour-a-day jazz show on radio that, he felt, was instrumental in the mid-1940s revival of interest in New Orleans jazz. ¶ In addition to playing the piano, Hug composed music, including "Huggin' the Keys" and, most recently, "My Linda," a song dedicated to his wife. ¶ Excerpted from John Pope's article, reprinted by permission from *The States-Item*.



CITY OF NEW ORLEANS

OFFICE OF THE MAYOR

MOON LANDRIEU
MAYOR

GREETINGS

It is a real pleasure to extend greetings and best wishes to the 1977 New Orleans Jazz and Heritage Festival. In a few short years, the Heritage Fair and the series of nighttime concerts have become one of our community's favorite annual events and its fame has spread throughout the nation and the world.

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

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

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

Sincerely,

Moon Landrieu
Moon Landrieu
Mayor



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FESTIVAL NIGHTS

BY TOM GOLDEN

Springtime nights, an Ella ballad.
Afloat on the steamboat — raggin'
And jazzin' and stompin' and jivin'.
Jazz in the grand tradition
In the grand ballroom.
At the Performing Arts
They play beyond midnight.
It's a celebration.





FRI APRIL 15

8:00 PM

Municipal Auditorium

Ella Fitzgerald
and the
Tommy Flannigan Trio
with Roy Eldridge
Al Belleto Septet

Opening night brings to town one of the great natural resources of American music — Ella Fitzgerald. ¶ A major figure on the music scene world-wide for the past 40 years, Ella continues to amaze her followers with her genius for styling and phrasing — and with her ability to grow with the times. In a career that has produced better than 100 record albums, Ella has traced her way from amateur contests at New York's Apollo Theater, through her days as a band-singer and cabaret star — and has emerged in the '60s and '70s keeping pace with Motown, Burt Bacharach and Lennon-McCartney.

Her bell-like clarity of tone, flexibility of range and flawless musicianship are plainly in evidence on ballads and up-tempo tunes alike. Her songbook albums — the complete works of Cole Porter, George Gershwin, Irving Berlin and Harold Arlen — provide impressive testimony to her virtuosity.

All of this from an artist who set out to be a dancer. "Everyone in Yonkers thought that young, skinny me could do a mean step," she recalls. But in that first amateur contest at the Apollo all the slots for dancers were filled, so Ella sang — and won.

Virtually overnight she became a sensation as vocalist with Chick Webb's band in the mid-1930s. She recorded her first hit, her own composition, "A-Tisket, A-Tasket," with Webb.

Backing Ella tonight is the Tommy Flanagan Trio with trumpeter Roy Eldridge sitting in. Flanagan, Ella's pianist for the past decade, is joined by drummer Ed Thigpen, formerly of the Oscar Peterson Trio, and by bassist Frank De La Rosa. Eldridge's presence tonight is an artistic reunion — the prime figure in the development of jazz trumpet in the 30s, Eldridge regularly toured Europe in the '50s with Ella.

Featured on the bill is the Al Belleto Septet, playing a set that recreates the big-band sound of the albums produced for Belleto by Stan Kenton. Belleto, a native New Orleanian, will appear on alto saxophone, backed by his customary rhythm section of Frank Pazzullo, piano; Vic Zipeto, drums and Rusty Gelder, bass. The rest of the horn section consists of Chuck Easterling, trumpet; Al Herman, trombone and Lee Hoppel, baritone sax and flute.



Al Belleto



OPENING NIGHT



Ella Fitzgerald



SUN APRIL **17**

8:00 PM

S.S. President

Eubie Blake

**Wallace Davenport All Stars
with the Zion Harmonizers**

Louis Cottrell

and the

Heritage Hall Jazz Band

Tonight we'll all be raggin' and jazzin' for sure, with Eubie Blake, the Wallace Davenport All-Stars and the Zion Harmonizers; and Louis Cottrell and the Heritage Hall Jazz Band. ¶ Blake, ageless at 94, established his roots as a ragtime piano player around the turn of the century. Born in Baltimore to parents who had been slaves, five-year-old Eubie made his first connection with music one day when he slipped into a musical instrument store and began fingering the keys of an organ on display just inside the door. This bit of enthusiasm prompted the store owner to place a \$75 organ in the Blake home at the rate of 25¢ per week.

Formal piano lessons began at age six, and Blake made his professional debut at 17. He simultaneously dropped out of school and launched himself on a career that led him to vaudeville and Broadway musicals. In 1915 he formed a partnership as lyricist-and-composer with Noble Sissle, and they became the well-known vaudeville team of Sissle and Blake. In 1921 the team combined with another duo, Miller and Lyles, and produced the first of the so-called Negro shows on Broadway, titled "Shuffle Along." Out of that show came the durable standard, "I'm Just Wild About Harry."

Eubie collaborated in the early '30s with Andy Razaf, and wrote the musical score for Lew Leslie's "Blackbirds." That produced "Memories of You."

Then he retired in 1946. He took the opportunity

to return to school and was graduated — in characteristic Blake style at the age of 66 — from New York University after completing a course in musical composition.

Eubie played selected dates during his retirement, then emerged about ten years ago on a more regular, but still limited basis. "The Eighty-Six Years of Eubie Blake," a double-record set, was released in 1969.

Wallace Davenport, a native New Orleanian, played first trumpet with the Count Basie and Lionel Hampton bands, and spent eight years as musical director of the Ray Charles Orchestra.

He started playing trumpet at age seven, and by the time he was nine he could run off the solos of Louis Armstrong and King Oliver. At 13 he was playing professionally with the Young Tuxedo Brass Band. Early in his career he worked with Lloyd Price when Price was at his peak, then with Fats Domino for a stint.

After the years with Ray Charles, Hampton and Basie, he "came home to stay" in 1970 and has been actively involved with gospel groups like the Zion Harmonizers ever since. "I've always wanted to play my trumpet in church," he explains, "to join the spirit of the choir."

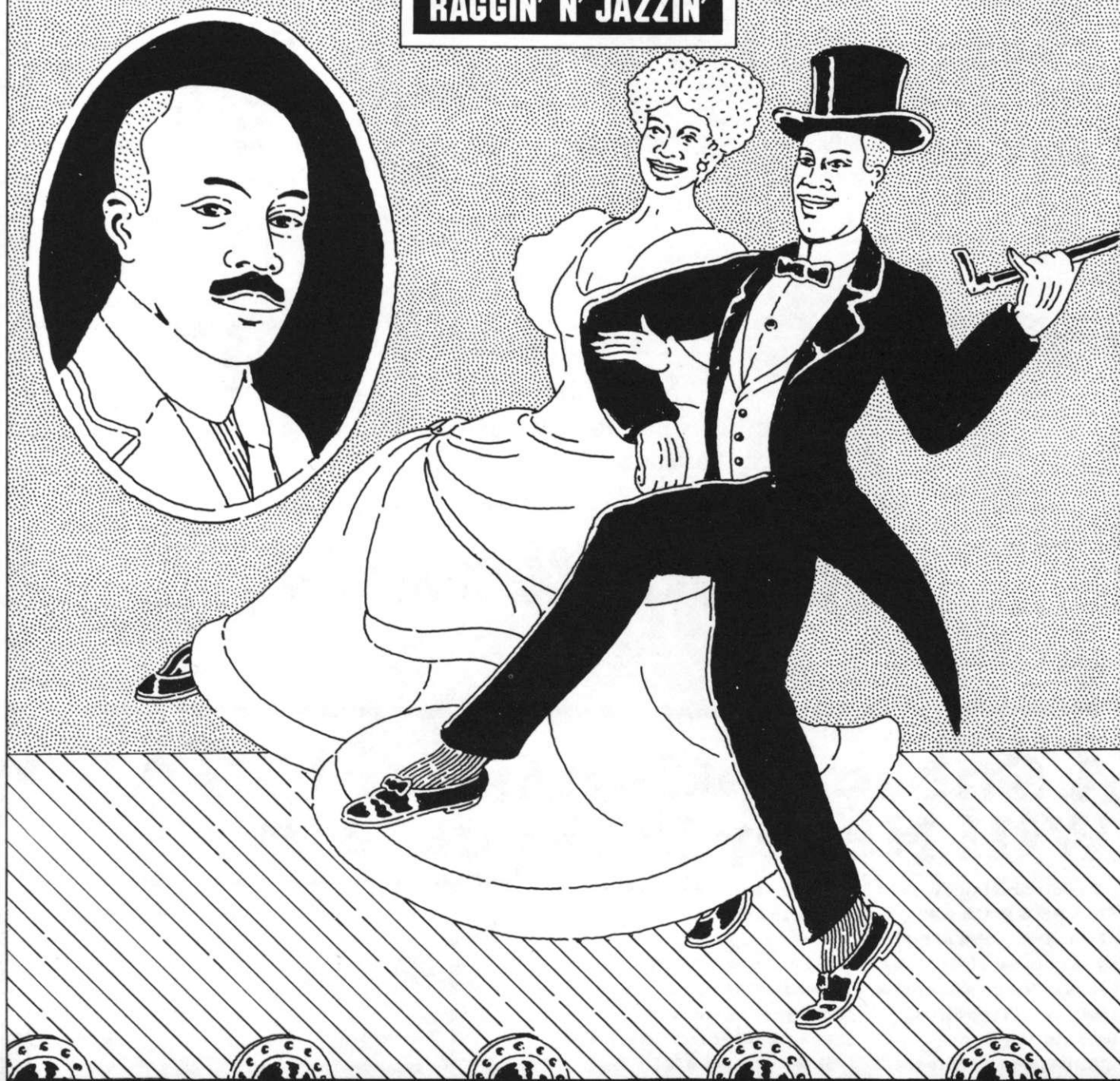
Another New Orleans native, clarinetist Louis Cottrell, supplies the best of traditional New Orleans jazz with his six-piece all-star group. Son of famed New Orleans drummer, Louis Cottrell, Sr., young Louis worked regularly with the Young Tuxedo Orchestra in the mid-1920s, then left town to play with the Don Albert Band throughout the '30s. Early in the '40s he returned home and worked with Sidney Desvigne, Paul Barbarin and with Paul Bocage's Creole Serenaders. Since the mid-'60s he has led his own band.

Joining Cottrell tonight are Waldren "Frog" Joseph on trombone, Walter Lewis on piano, Freddy Kohlman on drums, Placide Adams on bass and Teddy Riley on trumpet.

The Zion Harmonizers are one of New Orleans' longest standing and best gospel groups, in a city that has more than its share of first class gospel sounds. Founded back in 1939 by the Rev. Benjamin Maxon, the Harmonizers have adhered closely to the style of their founder, although only Sherman Washington, the present director, has been with them since their early days. The Harmonizers have toured widely over the years, doing gospel shows all over Louisiana and in Texas, Chicago, Seattle, Pennsylvania and Alabama. They have three lp records out, including one on Flying Fish and Ponchartrain. The group includes Sherman Washington, lead singer; Alan Butler, lead singer; Louis Johnson, background lead; Howard Boyd, tenor; John Hawkins, bass; and Henry Warrick, baritone and guitarist.



RAGGIN' N' JAZZIN'



Wallace Davenport



Eubie Blake



Louis Cottrell

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TUES APRIL 19

8 PM Royal Sonesta Hotel Grand Ballroom

Ronnie Kole
Alvin Alcorn Trio
Kid Thomas
and the
Preservation Hall Jazz Band

Tradition is the keyword for tonight's musical program featuring the Ronnie Kole Trio, the Alvin Alcorn Trio and Kid Thomas and the Preservation Hall Jazz Band. ¶ Kid Thomas Valentine is one of New Orleans' great traditional trumpeters. At 80 he remains a driving force on the instrument. He arrived on the scene in New Orleans just after World War I and began gathering his dedicated following in the mid '40s, playing at Speck's Moulin Rouge in Marrero. Speck's catered to the Louisiana French, offering cheap beer, dancing and barrelhouse music — the perfect scene for rousing good times instigated by Kid Thomas and his Algiers Stompers, a group that remains intact 30 years later.

In recent years Kid Thomas has taken his Preservation Hall Band throughout the United States, as well



Kid Thomas

Photo: Keiko and Claiborne

as touring Japan and Europe with Duke Ellington. Everywhere they've gone, the band has played to wildly enthusiastic, packed halls, making Kid Thomas and his Preservation Hall Band the foremost ambassadors of traditional New Orleans jazz.

Tonight Kid Thomas leads the Preservation Hall Jazz Band featuring Alonzo Stewart, drums; Joseph "Kid Twat" Butler, bass; Emmanuel Paul, saxophone; Homer Eugene, trombone; Manuel Sayles, banjo; Paul "Polo" Barnes, clarinet and Dave Williams, piano.

Kole, whose piano style runs the gamut from the classics to bebop, boogie-woogie and modern jazz, has been a local favorite since Al Hirt brought him to town as leader of the house band and musical director for the nightclub he was opening on Bourbon Street.

That was 10 years ago, and since then the Ronnie Kole Trio has been at work virtually non-stop around town and around the country. A frequent performer at benefit concerts locally, he transported a bit of the New Orleans flavor to New York for the memorable jazz benefit at Carnegie Hall that combined his talents with those of Louis Cottrell and the Heritage Hall Jazz Band, Blanche Thomas, the Onward Brass Band and the Convent Gospel Singers.

Percussionist Richard Taylor and bassist Everett Link back Kole.

New Orleans native Alvin Alcorn rose to prominence as a member of the Kid Ory Band and has been playing for 50 years.

He was only 15 when he joined the musicians' union and technically should have been prevented by child labor laws from working in speakeasies. But he played the dime-a-dance halls anyway, and was soon on the road with Clarence Desdune's Joyland Revelers.

The road led to Chicago. "In the old days New Orleans moved to Chicago," he recalls, and Alvin played while standing on a chair "'cause I was so short and 'cause I was always watching for the law 'cause I was underage."

Eventually he was on his way back home to New Orleans to play around town with the greats of the day. He met Louis Armstrong in 1929, and the two remained friends for 40 years. During the '30s he played with Don Albert's Band and later with Armand Piron's Orchestra, Louis Cottrell, Louis Barbarin and Louis Nelson.

Music led him into the movies. He played background music with Kid Ory's Band for "The Benny Goodman Story," and recently appeared in the unlikely role of a hit man in the James Bond "Live and Let Die" episode.

Well known for his vocal style as well as his skill with his horn, Alvin is backed tonight by Clarence Ford on clarinet and Irving Charles on guitar.



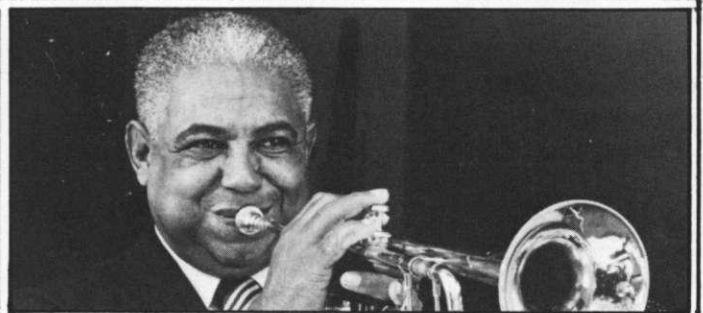
TRADITION



Illustration by Tom Varisco/Tom Varisco Graphic Designs



Ronnie Kole



Alvin Alcorn

WED APRIL 20

8:00 PM

S.S. President

Sonny Rollins
Charles Mingus
Henry Butler Group

Two past masters, Sonny Rollins and Charles Mingus, musical giants who trace their roots to the bebop era of the 1940s, are showcased in tonight's program, along with an emerging local talent, The Henry Butler Group. ¶ Rollins emerged from bebop as a trendsetter and master of the tenor saxophone. The frenetic harshness of those days has evolved into a mellower touch, and today the Rollins style is extraordinarily simple — stressing melody and rhythm. Though at times he moves to within the boundaries of disco-funk, the energetic and lyrical solos are distinctly the work of a player who has set the pace for — and developed with — the jazz music of the past 30 years.

Growing up in New York City, Rollins' boyhood friends were Thelonius Monk and Bud Powell. His pro debut came while he was still in his teens, and he remembers that on one of those early gigs he and the equally youthful John Coltrane shared tenor lines behind Miles Davis.

In 1965 he joined the Max Roach Quintet, but after 18 months he quit to front his own groups, as he has ever since. His early horn style was one of bleats and honks — a tone hard sometimes to the point of deliberate harshness. Players of the mid-'50's turned to Sonny for *the* definitive statement on the direction of contemporary sax improvisation.

Then, in 1959, suddenly he was gone. For two years he remained a man of mystery — reportedly spotted practicing by dark of night beneath one or another of the bridges that span Manhattan and Brooklyn.

And suddenly he returned. His first album after his disappearance, and presumably the product of his ruminations during that period, was entitled "The Bridge," and revealed a new level — a reaffirmation of melody, songfulness and taste. With the harsh bebop of the '50s mellowed, Sonny Rollins moved into the '60s

setting trends in melodic development.

In the late '60's he again removed himself from the scene — this time to devote his energies to non-musical interests. For a time he lived in India, investigating Eastern religion and philosophy.

His current style is a positive synthesis of contemporary jazz-rock with his traditional jazz concept. The musical forms he works in include soul, calypso, swing, bossa nova and shouting and squealing blues. In performance he has freed himself from a conventional standup mike by attaching a tiny pickup to the bell of his horn — allowing him free range of the stage without loss in the sound quality of his acoustic sax.

Sonny observes about himself: "I have no other interests, only music."

Another of the gadflies of American jazz music, Charlie Mingus' bass work is an obvious urging forward of jazz horizons. His experiments with atonality and a range of dissonant effects are nonetheless rooted in folk music and boosted in energy by his blues-inspired intensity.

Mingus played with Lee Young in 1940, then with Louis Armstrong from 1941-43, and with Kid Ory and Lionel Hampton from 1946-48. He made his recording debut on a bebop album with Hampton's band in 1947.

In the early '50's Mingus played with the Red Norvo Trio and the Billy Taylor Trio, then with various groups headed by Charlie Parker, Stan Getz, Bud Powell, Art Tatum and Duke Ellington.

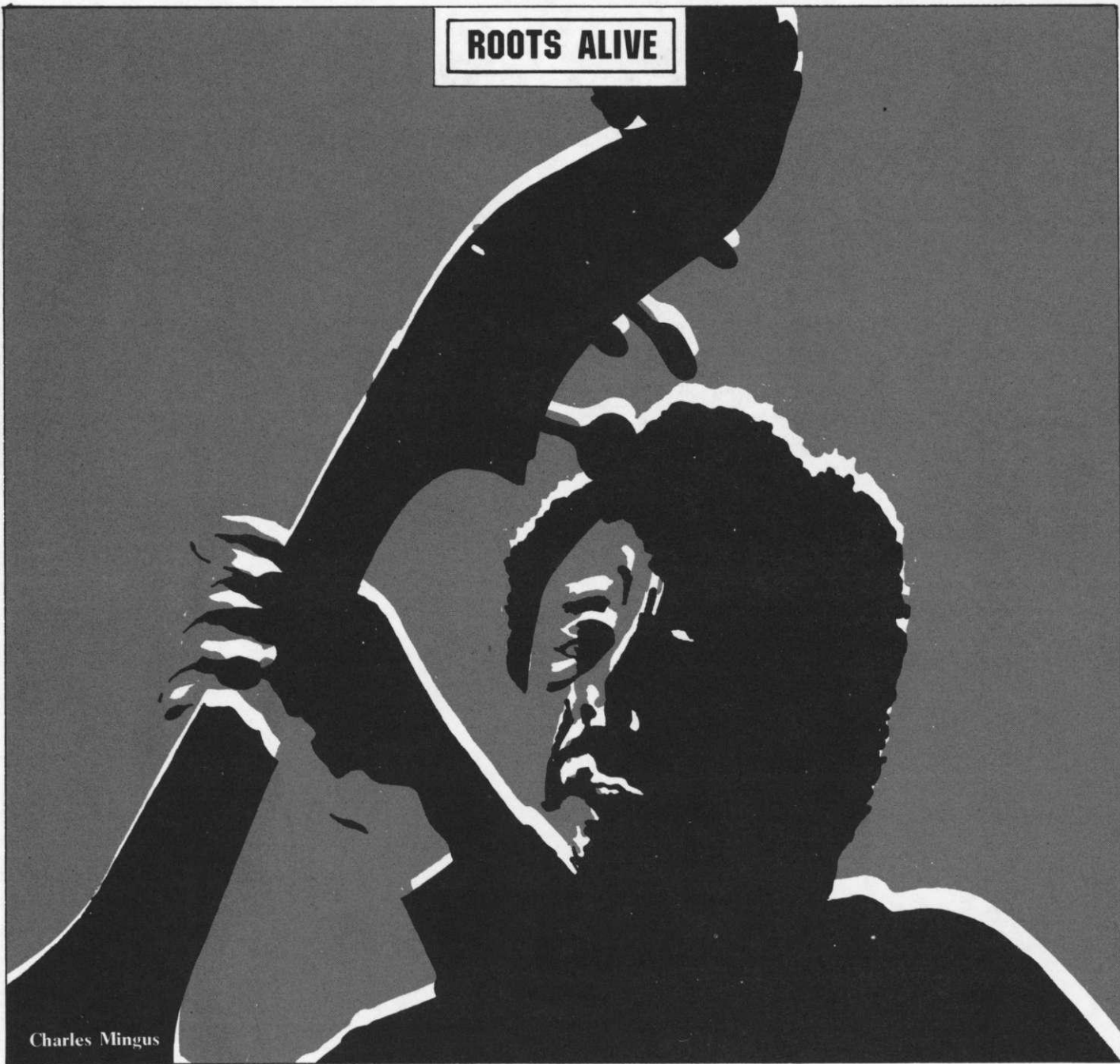
Mingus credits his church experience and the inspiration of Ellington's music as his musical training. "All the music I heard when I was a very young child was church music," he recalls. "My father took me to the Methodist church, but my stepmother took me to the Holiness church. My father didn't dig her taking me there — people went into trances and the congregation's responses were wild and uninhibited. The blues was in the Holiness church — moaning and riffs between the congregation and the preacher." He was eight or



Sonny Rollins



ROOTS ALIVE



Charles Mingus

nine, he remembers, when he heard his first Duke Ellington record on the radio.

It was in the mid-'50s that Mingus blossomed as a creative composer. His jazz compositions demanded more of his musicians than the classical composers did of theirs — that they carry both the letter and the spirit of the basic composition over into their improvisations, instead of using them as springboards for their own ruminations.

On the local scene, Henry Butler, a New Orleans native, is attracting attention with his unique vocal and keyboard stylings.

Trained classically in both voice and piano, Butler considers that training essential in his development of technical facility which works through a broad range of jazz styles. "It's exercise for me," he says, "it's discipline. It's pure enjoyment."

Butler has studied music theory with Alvin Batiste and Julian "Cannonball" Adderley, and earned a master's degree from Michigan State University.

Backing him tonight in a program of contemporary jazz are brothers Herman Jackson on drums and Randy Jackson on bass.

Illustration: ©Steve Singer/The Singer Graphics Machine

peppercorns • cinnamon • spice • dill • saffron • peppercorns • thyme

cinnamon • allspice • dill • laurel • thyme • basil • sage • mace • fennel • nutmeg • tarragon • rosemary

basil • peppercorns • cinnamon • nutmeg • dill • saffron • peppercorns • cayenne • ginger

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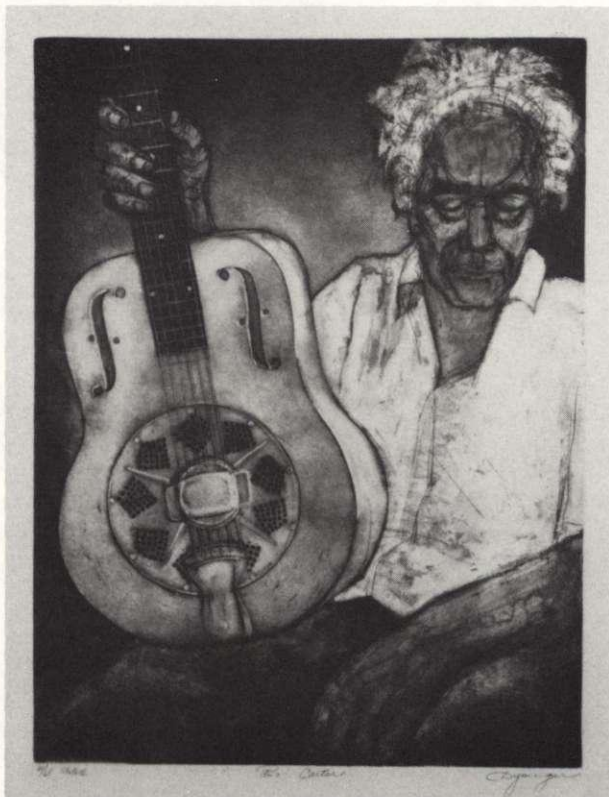
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THURS APRIL 21

8:00 PM

S.S. President

Allen Toussaint

Irma Thomas

Clifton Chenier

It's a lineup of perennial Jazz Festival favorites tonight, as Allen Toussaint, Irma Thomas and Clifton Chenier provide the momentum for this year's "Steamboat Stomp." ¶ Invariably referred to as a "reclusive genius," Allen Toussaint is both. The "reclusive" label applies only to his personal visibility — his influence is evident all over the music scene. The "genius" designation is confirmed by his recent credits: producer of albums for Paul McCartney and Wings, La Belle and the Meters; composer or arranger of material for The Band, Joe Cocker, Dr. John, Paul Simon, Little Feat and Sam and Dave. That's in addition to recording sessions of his own albums.

His prominence in the contemporary recording industry is only the current stage of a career begun in the late '50s, when he became the major production force behind the transformation of New Orleans R&B into lighter, more melodic and wistful expressions. Funkier than ever — it was the Carnival sound.

It was Dave Bartholomew who first put Toussaint in a recording studio — to fill in some Fats Domino-style tracks ("Fats was in Australia or someplace like that") for an album the Bartholomew band was cutting.



Clifton Chenier

Mac Rebannack recalls of those days, "He was a storehouse full of songs, and all he needed was the artists to go and project his material."

"Ooh Poo Pah Doo," which he produced for Jesse Hill in 1960, was Toussaint's first hit for Minit Records. He also played piano on that one, and on "Mother-in-Law," which he wrote for Ernie K-Doe. "Mother-in-Law" was No. 1 in the summer of '61. That same year, Chris Kenner's release of "I Like it Like That" (another Toussaint composition) was Billboard's "Best Rock and Roll Record of the Year."

Says Toussaint of his own composing, "My songs — I get inspiration from many, many places. Sometimes from nowhere. Some songs come and there's not one message that applies to me. But sometimes a song comes



Irma Thomas

right on through and I don't have anything to do with it — all I do is put the penmanship to it. To explain writing songs? Oh...I'd have to write a song to explain it."

Irma Thomas worked with Toussaint in the early '60s — he produced her first records, "It's Raining" and "Ruler of My Heart."

Irma had grown up in New Orleans — and was discovered storybook-style in 1959, working as a waitress in the Pimlico Club. "Tommy Ridgeley's band was working there," she remembers. "Every Wednesday was talent night, so I just got up and sang. It got so people would ask for the singing waitress. But my boss got tired of me singing all the time and fired me."

And Tommy Ridgeley hired her. Working with him, she rapidly became a local favorite, working at clubs around town. One of them, the Dew Drop Inn, stands out in her memory. "At the Dew Drop you found out if you had it or you didn't. If the audience didn't like you they *booed* you. The first time in my life I can remember being scared was my opening at the Dew Drop."



Allen Toussaint

STEAMBOAT STOMP



Photo: Mike Smith

Her career peaked in 1964, with the release of what Irma calls her only hit, "I Wish Somebody Would Care," her own composition. On the strength of that record and her Louisiana rock and roll style, Irma Thomas became known nation-wide.

As it happens, leaner times followed, and Irma moved to Los Angeles. The club owners there knew who she was, "but they didn't care. They weren't interested in me as a performer. They were making money hiring people who made noise and worked cheap."

So she worked for the L.A. branch of Montgomery-Ward, selling automobile parts. When she managed to line up some club dates in Oakland she transferred to the Montgomery-Ward store there. She began to take leaves-of-absence to come back to New Orleans to fulfill dates here, and she now is once again a permanent resident of the city.

Tonight she's again backed by Tommy Ridgely's band.

Exploring his own realm of Louisiana music, Clifton Chenier defies category, though he has one pretty much to himself — the blues accordion of Zydeco music.

"Zydeco," is the corruption of the French "les haricots" (meaning the stringbeans). The use of the term to describe the dance music of the French-speaking

blacks who lived between Baton Rouge and Houston derives from a song common to both black and white French tradition — "Les Haricots Sont Pas Sales" (the stringbeans are not salty). In terms of musical structure, Zydeco is the mating of the traditional Cajun music of the Louisiana swamplands with the blues sounds from all over the south.

Chenier cuts through all that to explain, "Zydeco is blues with a French kick." His vocal treatments are pure rhythm and blues — alternately shouting, moaning, sometimes pleading in French, English and Creole patois. His repertoire is equally diverse, including blues, waltzes, boogie, the Louisiana two-step, rhythm and blues, rock and roll — he plays them all.

The accordion he plays differs from the traditional squeeze-box affair. His has a full keyboard, and he pumps and wheezes his way through his vast repertoire with near-lunatic zeal.

"I can remember every tune I ever learned," Clifton says, "and I learned them all myself. Wasn't nobody showed me how to play. All my material just comes direct from my brains — ain't nobody writin' nothin' for me. It just comes natural."

It takes Clifton Chenier about three notes to kick up to full-speed. Top-energy rockin' drivin' rhythm and blues. *Faits Attention!*



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Photo by James Macaluso

Allen Toussaint: composer, producer, artist.

New Orleans Piano—Prof. Longhair (Atlantic) We'll let Dr. John tell you about Fess: "Ya know, Huey Smith and James Booker, as well as Allen Toussaint and Fats Domino were all students of Professor Longhair." If there's one thing that local musicians agree on—it's that Prof. Longhair is the scholar and it would take them all more than a few lifetimes to attain his virtuosity on the piano. It's traditional for the Jazz Festival to end with Fess up on the stage, surrounded by his admirers and pupils, the sun setting and those first rolling, tentative chords coming out of his piano—"Tipitina . . . tra-la-la-la challa walla . . ."

N.O. Piano is a collection of Prof. Longhair's earliest recordings, including the original "Tipitina." The record company has confessed that the only reason they still press it is because folks in New Orleans keep buying it. Some of us have already worn out two or three copies and keep a few spares around, just in case. Desitively Essential, f'sure. Regular price—\$4.67.

Mardi Gras in New Orleans (Mardi Gras Records) This album just came out and we're really excited about it. If there's a Mardi Gras song, then it's on this record—everything from Prof. Longhair's "Go to the Mardi Gras" to Earl "Trickbag" King's funkadeliteful "Street Parade" to "Mardi Gras Mambo," recorded in 1954 by the Hawketts, produced by Jack the Cat at radio station WVEZ. We didn't make up that last part—it came right off the album notes . . . an example of the thoroughness apparent throughout this recording. The art, the liner notes, the sound itself—it's all incredible. (Our hats are off to you, Philippe & Warren! Yeah you rite!) Regular price—\$4.67.

Junco Partner—James Booker (Island Import) Another brand-new release, Booker's album is long-awaited and well-worth the wait. James Booker was a genuine child prodigy. "He played such a variety of

music, from 'Malaguena' to Beethoven, his music was much heavier and more aware than even Allen Toussaint. He was so far ahead of his time, that's why he's called a genius." That's what Dr. John says. We say check "Junco Partner" out—superb Booker and really, who else would put compositions by both Chopin and Earl King on the same album?! Regular Price—\$4.77.

Irma Thomas Greatest Hits (Bandy) Irma's the Queen. And Allen Toussaint (the King, we might add) wrote some of his greatest songs for her—"Cry On," "It's Raining" and "Two Winters Long." They're all on this album. Slip this disc onto your turntable, turn the lights down low and tell your baby—well, you tell your baby whatever you want . . . we're off dancin' to Miss Irma. Regular Price—\$4.67.

Gumbo—Dr. John (Atco) Several years ago, Dr. John put aside the gris-gris & glitter for a little while to record this album—his strikly personal roots. It turned out to be one of his greatest achievements or as the good Dr. would say himself, "mos' 'scocious!" One of the things we like best about "Gumbo" are the liner notes, written by Dr. John and giving the details on everything from "Izzycoo" Gordon to the Chipaka Shaweez from the 7th and 9th Wards. Featuring New Orleans' super-saxman, Lee Allen and the terrific "Shine"

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MAGAZINE & PLEASANT



FRI APRIL 22

8:00 PM Theatre of the Performing Arts

Natalie Cole
Willie Tee

Tonight's double-bill offers newly-risen star Natalie Cole and local favorite Willie Tee. ¶ It's been a scant two years since the release of her first album, but Natalie Cole has already out-distanced her label as "rising star" and has become a full-fledged success.

That first album, "Inseparable," went gold and spent a year on the pop charts. It also contained two hit singles, "This Will Be" and the title tune. In 1976 she won two Grammy awards — "New Artist of the Year" and "Best Female Rhythm and Blues Vocal Performance" (for "This Will Be").

With that success she stepped out on her own as a performer, clear of the shadow cast by her legendary father, Nat "King" Cole.

Her second album, "Natalie," also turned gold and produced her third No. 1 hit, "Sophisticated Lady," for which she received the 1977 Grammy for "Best Female Rhythm and Blues Vocal Performance."

She had the considerable advantage of growing up among the musical legends who visited the Coles regularly — Ella Fitzgerald, Sarah Vaughn, Count Basie, Pearl Bailey and Nancy Wilson were early inspirations.

As a six-year-old she sang with her father on a Christmas record, and at age 11 she acted and sang in a stageplay at the Greek Theater in Los Angeles with her father and Barbara McNair.

Of her rapid climb, she comments: "I feel like I've been in this business just a little over a minute."

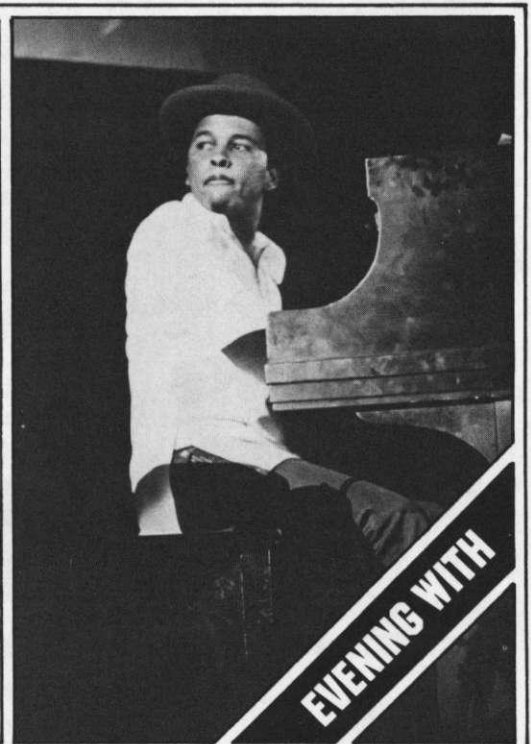
Sharing the bill with Natalie is local keyboard player, and energy source, Willie Tee.

His music is flat-out funk laced with infectious good humor — a style best expressed in his inspired work with the Wild Magnolias. An album, "They Call Us Wild," came out of that association, featuring Willie's keyboard drive, an enthusiastic rhythm section and spirited saxophone lines from Willie's brother, Earl Turbinton.

Earl, who's been living and recording in New York since last summer, will be in town for tonight's session with Willie's band.



Natalie Cole



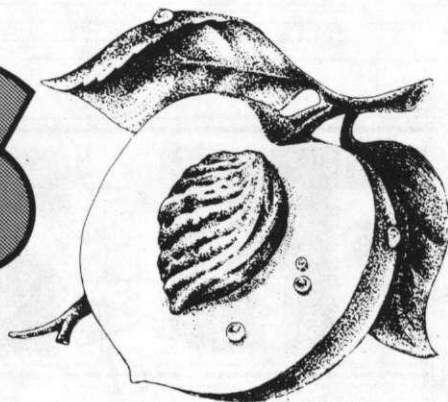
Willie Tee

EVENING WITH

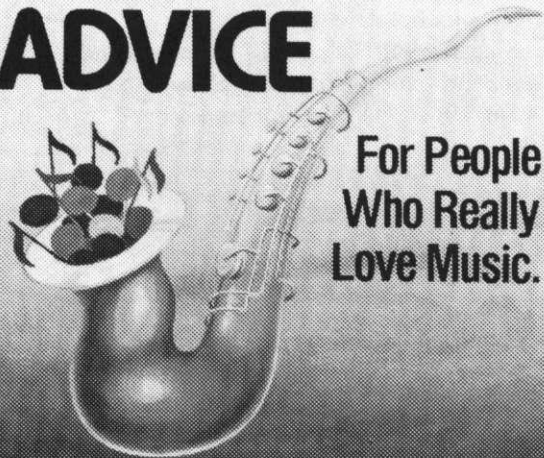
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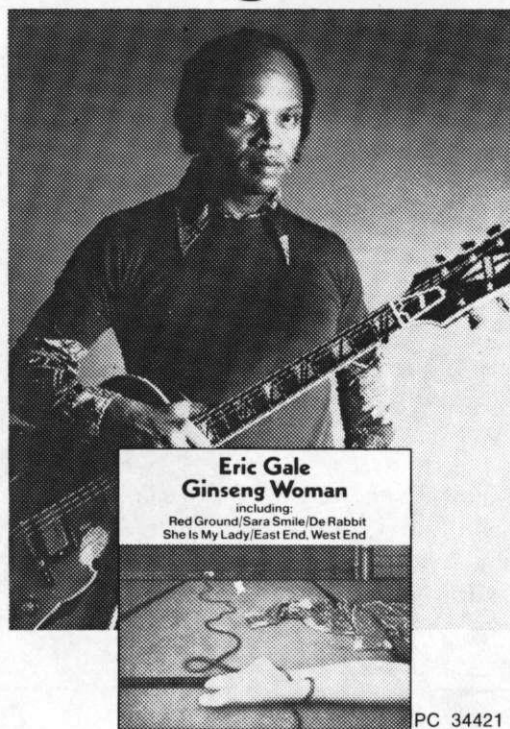
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FRI APRIL 22

12 Midnight Theatre of the Performing Arts

The Crusaders James Rivers Movement

The midnight session wraps up the series of evening concerts — in style. Filling the bill are the Crusaders and the James Rivers Movement, each providing their special approaches to the intricacies of progressive blues and jazz. ¶ The Crusaders are one of the most highly respected instrumental groups in all of popular music. Their pulsating brand of jazz — funk - be-bop - rock — has brought them well-deserved accolades from both the public and their fellow musicians.

The Crusaders — Nesbert “Stix” Hooper (drums), Joe Sample (keyboards), Wilton Felder (tenor sax), Larry Carlton (guitar) and Robert “Pops” Popwell (bass) — began their musical journey in Houston, Texas, as a band called the “Swingsters,” which played a synthesis of the blues of Lightnin’ Hopkins and B. B. King, with the jazz of Dizzy Gillespie, Max Roach, Charlie Parker and Stan-Keaton. It was a distinctive style that drummer Hooper calls “Gulf Coast.”

They named themselves the “Jazz Crusaders” and moved to Los Angeles, where they worked both as a group and, increasingly, as top-notch studio musicians. They decided to drop the word “Jazz” from their name because they felt that it limited their audience and confused the critics who were used to thinking in terms of “cerebral jazz.”



The Crusaders

James Rivers Movement

In the past five years, they have had several outstanding records, toured with the Rolling Stones and completed their first tour of Europe. They continue to expand musically, building on the foundation of their solid roots.

The James Rivers Movement represents the hometown trends in progressive jazz. Rivers, a native New Orleanian, plays the full range of reed instruments and fills in from time to time on flute or bagpipe.

He started out to play the clarinet at Booker T. Washington High School, “but nobody could play a clarinet in a band because the sound is too light. So I bought myself an alto sax and taught myself to play it.”

Rivers considers himself a saxophonist, but his overriding skill is an amazing musical dexterity that allows him mastery over a dozen other instruments.



“When I was in school only girls played the flute,” he recalls. “But one day I heard Rahsaan Roland Kirk do a number on flute — he plays with all those grunts and things, almost like he was singing into the flute. Blew me away. Next day I went out and bought me one of those and blew it so hard I almost blacked out.”

The bagpipes came a bit harder. After he saw someone demonstrate the instrument on television, he decided he had to have a set — but he had to fly to New York to find some. “When I got back to New Orleans I found out nobody could teach me to play them, so I got hold of an album of bagpipe music and copied what I heard.”

Lately, Rivers has started working on guitar. “But I am by no means a guitarist,” he laughs. “I just bring it out on stage once in a while to build my confidence.”

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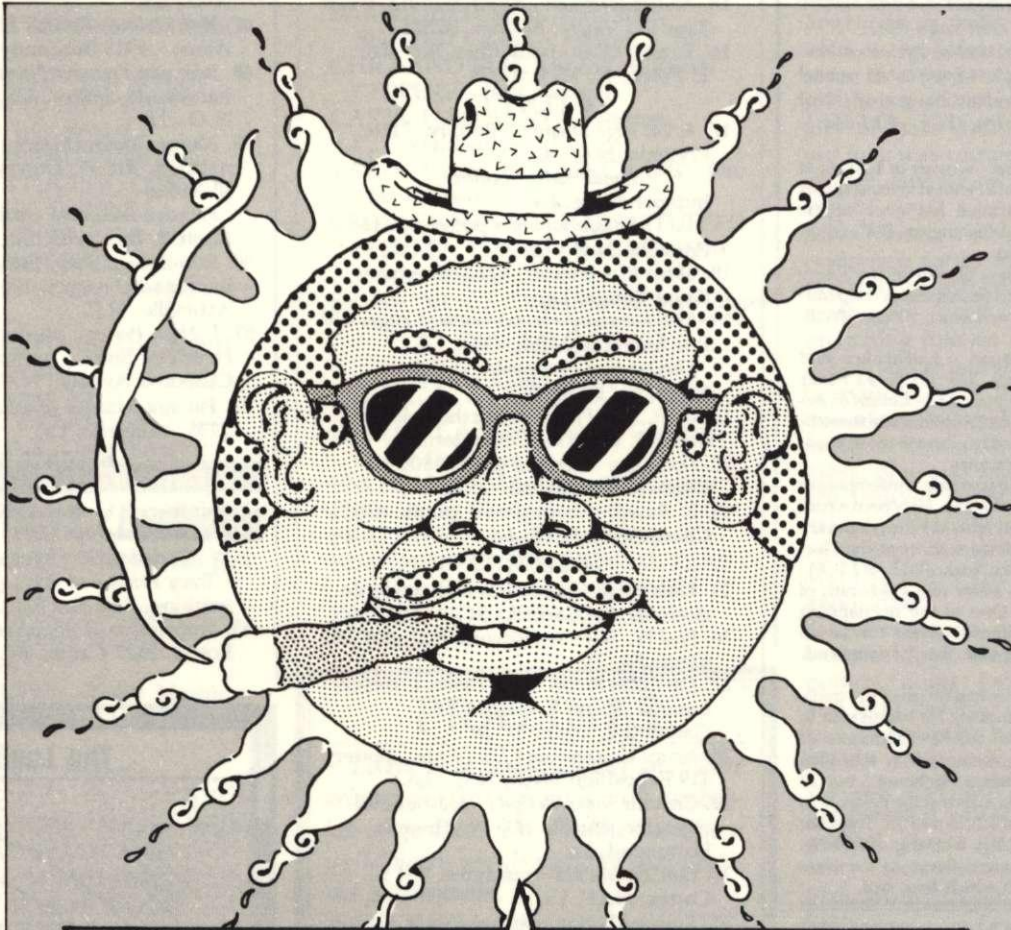


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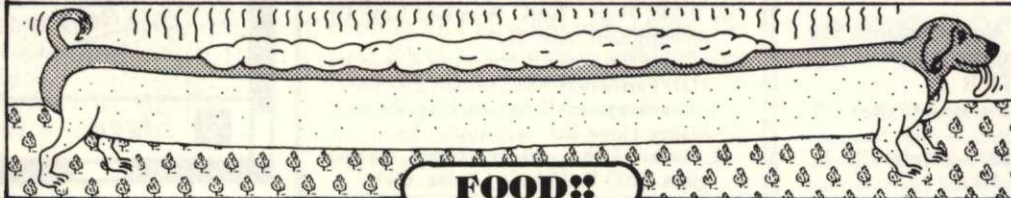
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FOOD!!

'77

FRIDAY, APRIL 22, 1977													SATURDAY, APRIL 23, 1977													SUNDAY, APRIL 24, 1977												
Stage or Area No.													Stage or Area No.													Stage or Area No.												
Performers													Performers													Performers												
Southern University of Baton Rouge Jazz Band													S.U.N.O. Big Band													Frogman Henry												
University of Las Vegas Jazz Band													University of Las Vegas Jazz Band													Lighthin' Hopkins												
Victor Sinker Quintet													Sammy Burrett and the Polished Gentlemen													Barbara Lynn and Heavy Traffic												
Salt Creek													Ernie K-Doe													Clifton Chenier												
Diele Blue													Los Monarchs													Fats Domino: (Special Closing Concert - 6:00 P.M. - Stage 1)												
Destotels Brothers													Doc Paulin Brass Band													S. D. Courville and the Manna Band												
Key West Junkanoos													The Meyers Brothers													Olympia Brass Band												
Onward Brass Band													Carlos Sanchez													Meyers Brothers												
Louisiana Red													Bois Sec Ardoin													Kid Jordan												
U.N.O. Lab Band													Butch Mudbone													Mark Norfran												
Dillard Jazz Ensemble													Walter Washington and the A.F.'s													Mike Bloomfield												
Deacon John													James Rivers Movement													Ellis Marsalis												
Toney Owens													James Booker													Ruben Gonzalez - Mr. Salsa												
Black Arts Ensemble and Youth Chorus													Odette													Tommy Ridgeley												
Billy Gregory All Stars													Xavier Jazz Band													Ima Thomas												
Butch Mudbone													Willie Tee													King Floyd												
Clancy "Blues Boy" Lewis													The Wild Magnolias													Larry Coryell												
Brooklyn Bob Weiner and John Mooney													Snooks Eglin													Butch Mudbone												
John De Bellevue													Bonnie Reitt													Mike Bloomfield Blues Stars												
Snookum Russell													Roosevelt Sykes													Uganda's Drum Troupe												
Eric Levy Trio													Uganda's Drum Troupe													Key West Junkanoos												
S.U.N.O. Jazz Combo													Aldus Mouton and the Wandering Aces													Muchos Plus												
Peter Farenholtz													Key West Junkanoos													Allen Fontenot and the Country Cousins												
Murphy Combo													Phil Meeks and the Sundowners													Roosevelt Sykes												
Victor Sinker Duo													Henry Grey and his Cats													Harry Connick Jr.												
Little Punch the Clown													The Hall Brothers Jazz Band													Giorgio Gaslini												
Irving McLean													Traditional Jazz Studio of Progue													Willie Metcalf												
													Odette Sings the Blues													Albert Walters and his Preservation Hall Band												
													Tuts Washington													James Black Concerto for Drums and Bass												
													The New Orleans Ragtime Orchestra													Port Fisher and Earl Turbinton												
													Kid Thomas and his Algiers Stompers													Papa French												
													Andrew Jackson													Louisiana Kid												
													Emile Guess													Brooklyn Bob Weiner and John Mooney												
													Victor Sinker Duo													Little Punch the Clown												
													Little Punch the Clown													Emile Guess												
													Guy Richards													Afro-Caribbean Jam with Irving McLean,												
													Irving McLean													Uganda, Muchos Plus & the Junkanoos												

FOOD

TENT 1

CRAWFISH PIE AND FILE GUMBO - *John Whelan*
 OYSTER PO-BOYS - *Lisa LeBlanc*
 RED BEANS AND RICE AND SAUSAGE - *Tom Bernos*
 GRILLADES, BREAD PUDDING, AGIADA FETTUCINE, OYSTER PATTIES, BELL PEPPERS, ICE TEA, RECIPES - *Tom Bernos*
 POTAGE DU CREVETTES ET MAIZE/CORN SOUP - *Craig Parker and Jay Fleuria*
 HOT SAUSAGE PO-BOYS - *Robert "Sonny" Vaucresson*
 FRIED RICE - *James Nunn*
 SPUMONI ICE CREAM AND LEMON ICE - *E. Owen Elmer*

TENT 2

FROG LEGS AND TOAST - *Ted Ball and Sam Lafata*
 BARBEQUED CHICKEN, SLAW, ICED TEA - *Second True Love Baptist Church*
 SHRIMP PO-BOYS - *Richie Martin*
 DIEZ SAUSAGE JAMBALAYA - *Diez Cajun Catering*
 WATERMELONS - *Nature's Way, Inc.*
 BOILED CRAWFISH - *Fontana Seafood*
 CREOLE MEAT BALLS AND SPAGHETTI, MEATBALL PO-BOYS - *Abraham Sturgis*
 HICKORY SMOKED ROAST BEEF SANDWICH - *Opus III*

TENT 3

HOT PASTRAMI ON FRENCH AND SMOKED SAUSAGE ON A STICK - *Richard Scorza*
 BARBEQUED PORK - *Chicago Open Pit Barbeque Restaurant*
 ICE-COLD FRUIT JUICE AND FRESH FRUIT - *Richard Gilman*
 ROAST BEEF, HAM AND SWISS PO-BOYS, MUFFALETTAS, SHRIMP CREOLE - *Charlie's New York Deli*
 BOILED CRAWFISH - *Fontana Seafood*
 FRIED CHICKEN, POTATO SALAD, ROLLS - *Second Mount Triumph Missionary Baptist Church*
 RED BEANS AND RICE AND SAUSAGE - *Judith Burks and Albert Sabi*
 WHOLE WHEAT FOOD, HERBAL TEAS - *Mother Nature's Best Natural Foods*

TENT 4

CRAWFISH BISQUE AND CHILI BEANS - *Soul Sister's club*
 FRIED CATFISH, POTATO SALAD, BREAD - *Dennis Patania*
 BARBEQUED RIBS AND BARBEQUED GOAT - *Edward J. Hill*
 CHILI AND MACARONI, GREEN PEPPERS - *Batt Souquet*
 CAJUN JAMBALAYA - *Burton P. Gremillion*
 YAK-A-MEIN, BOILED CRABS - *Ora Mae Johnson*
 CREOLE STUFFED CRABS, STUFFED SHRIMP, TOSSED SALAD - *Free Mission Baptist Church*
 SPUMONI ICE CREAM - *E. Owen Elmer*

ALSO AROUND THE GROUNDS

ROMAN CANDY - *Roman Chewing Candy Co.*
 SNO BALLS - *Louisiana Concessions*
 PIES - *Janus Shannon*
 PRALINES - *Claudia Dumestre*
 SUNSHINE CAKES, HERBAL TEAS - *Sheilah Owens and Good Food Co.*
 FROZEN YOGURT - *Reynold-Gordon-Connelly*

PRALINES

Likely to be found almost anywhere around the Fair Grounds with her basket of goodies, The Praline Lady is a well-known regular among Jazz Festival participants.

The Praline Lady is Claudia Dumestre, who, in the course of her work as a research librarian here, delved into the folklore and cooking secrets of New Orleans' traditional sweet. You can sample one right out of her basket, then take advantage of the following recipe to whip up a batch on your own:

THE PRALINES LADY'S PRALINE RECIPE

3 cups granulated sugar
 1¼ cups evaporated milk or canned cream
 2 cups broken pecans or coconut
 ½ stick butter

Combine sugar and milk in large saucepan and bring to a boil, stirring constantly. Add either pecans or coconut and turn fire to medium. Let cook for 15-17 minutes or until mixture reaches soft ball stage. Remove from fire and add butter. Beat until thick and no longer glossy. Spoon onto wax paper and let harden.

CRAFTS

The 1977 Crafts Exposition of the New Orleans Jazz and Heritage Festival presents 150 of the country's most interesting craftsmen, exhibiting in a dozen circus tents over the grassy infield of the Fairgrounds. These artists come from eighteen states to show and sell their work after being screened by a jury of state crafts leaders. This year our jury was composed of Miriam Barranger, jeweler, of Covington and Bill Fagaly, Ass't. Curator of the New Orleans Museum of Art. The work of the craftsmen varies from the most traditional and functional to the most contemporary craft constructions approaching fine art abstraction.

The whole gamut of Southern crafts is evident here this year, from the mountain-flavored Appalachian quilts and brooms to the South's baskets of moss, pine and oak, to the Southwestern frontier crafts of gun and knife-making. Wander slowly through the wondrous things in our dozen tents and talk to the craftsmen. And have a good time!

The crafts on exhibit this year are wooden toys, stained glass, leather, pottery, quilts, bronze, copper, silver and gold jewelry; plants, metal sculpture, weaving, batik, caning, rugs, prints, wooden mirrors and furniture, brooms, macrame, clothes, sand art, tile-painting, flutes, drums, photography, blown glass, enameling, basketry, accordion-making, dolls and toys, paintings, gun-making, & drawings.

Some craft profiles:

Lorena Langley, a member of the Coushatta tribe, weaves dolls, baskets and ceremonial masks to preserve not only the craft itself but the culture of the Koasati Indian tribe as well. "All the crafts that I possess," she says, "have been handed down from my mother and grandmother, who told me that if I kept our crafts, spoke our language every day, did not cut our hair and followed the rules and medicines of our people, we would continue as a tribe forever."

Langley lives in Elton, La., where she was born, with her husband and seven children. The swamplands near her home provide her materials - Spanish moss, palmetto leaves, swamp cane and pine cones. (W.E. #1:J-65a; W.E. #2:H-56b) (Booth No.)

Louis D'Amico aims for accuracy in detail in his botanical sculptures of brass and copper. His sculptures are recreations of natural scenes that could stand side-by-side comparison with the real thing. What distinguishes his wall hangings, standing pieces and elaborate fountains is his attention to detail - the texture of tree bark, burls in wood, silver inlays on leaves. (W.E. #1 & 2: L-81.)

Most of what he knows about the chemical processes involved in achieving these effects he's dug out of library books. "The knowledge of natural oxides has been handed down over cen-

turies," he says. "My main source for information has been books, and I've been able to develop a range of reds, greens and browns in the patinas I use."

D'Amico's studio is across the river in Algiers.

Rose Anna Tendler Worth is an enamelist and a board member of the nationally-known Ann Arbor (Michigan) Art Fair, where she's demonstrated her craft since 1961.

She studied jewelry and sculpture at Antioch College, then taught herself to do enamel work. She appears throughout the year at juried art fairs across the country. (W.E. #1:J-66a.)

Others of note are:

Thonius Robertson - weaver of baskets of white split-oak. He's been a Festival favorite for six years and has demonstrated his work at the Smithsonian Institute in Washington, D.C. (W.E. #1:J-68b; W.E. #2:H-56a)

David Traub - glass blower of the Edom Crafts Community, a rural settlement of cooperating craftsmen near Brownsboro, Texas. (W.E. #1:J-67b)

David Boutinghouse - knifemaker and gunman, of Round Rock, Tex. (W.E. #1:J-68a)

Ric Moorehouse - young blacksmith of Arnaudville, La., will be doing a special blacksmithing demonstration all six days, under the spreading oak trees near the entrance.

Hal Davis - an outstanding contemporary furniture designer and craftsman. He's been a contributing artist for several texts on contemporary furniture and just completed a show at the Florence Duhl Gallery in New York. (W.E. #2:I-59)

Tom Thomason - silver and goldsmith of Albuquerque, N. Mex. One of the outstanding contemporary Southwestern jewelers. His lavish work is on exhibit and sale the 1st weekend. (Booth J-67a)

Marc Savoy - master craftsman of the traditional Cajun accordion, making his fourth visit to the Festival to show and tell his techniques of construction, as well as playing. (W.E. #1:J-65b)

Tori Olds and Andrea Heckman - two of the most outstanding fiber artists at the Festival, in adjoining booths, W.E. #1:B,15 and 16. Together they excel in batik, quilting, weaving, macrame, accented by a Southwestern flavor of the New Mexico countryside from which they hail.

PARTICIPATING ARTISTS AND CRAFTSMEN

FIRST WEEKEND

TENT A

1. **Rainbow Lotus Leather** - Jude Black and Ani Woods. 900 W. Thomas, Hammond, La.
2. **Tritos Thurmond** - stained glass. 421 Vermillion, Lafayette, La.
3. **Jerry Kaiser** - jazz records. 4421 Fontainebleau Dr., N.O., La.
4. **Michael Arbuckle** - wooden toys. 432B Carondelet, N.O., La.
Ione Calhoun - jewelry. 6235 Music St., N.O., La.
5. **Marc Boutte** - pottery. Route 1, Box 42A, Benson, Ariz.
6. **Sandra Blair** - quilting and woodwork. 726 Aline, N.O., La.
7. **Bob Blumberg** - jewelry. 6416 Burgoyne, Houston, Tx.
8. **Melida and Howard Aleshire** - plants. Star Route Box 31, Lorranger, La.

TENT B

9. **Pat Marbury** - pottery. Route 3, Box 225, Florence, Miss.
10. **Susan and Robert Reed** - jewelry. Rt. 1, Box 108A, Pachuta, Ms.

11. **Laurel Albrecht** - caning. 6010 Chatham Dr., N.O., La.
12. & 13. **Dan Pogue** - metal sculpture. Route 31, Box 222A, Leander, Tx.
14. **Sandra Steinberg** - leather garments. 4318 Bienville, N.O., La.
Will Soto - antler and ivory carving. 4318 Bienville, N.O., La.
15. **Andrea Heckman** - fiber/weaving. Box 9, Taos Ski Vauy, N. Mex. 87571
16. **Victoria Olds** - batik/fiber. Box 408, El Prado, N. Mex. 87529

TENT C

17. & 24. **Pege Shapiro** - pottery. 7116 Prytania, N.O., La.
Lynda Katz - pottery. Independence, La.
Evelyn Jordan - pottery. 7116 Prytania, N.O., La.
18. **Shiva Ki** - jewelry. 5222 Ritterman, Baton Rouge, La.
19. **Kim Fountain** - hand-hooked rugs. 137 Rue Magnolia, Biloxi, Ms.
Chester Horse - jewelry. 137 Rue Magnolia, Biloxi, Ms.
20. & 21. **Lisa Pfau** - airbrushed clothing. Route 3, Box 415, Covington, La.
22. **Don Gray** - stained glass. 1801 Edgewood, Edmond, Okla.
23. **E. Russell Cunningham** - prints. 626 Chartres St., N.O., La.

TENT D

25. **Kruz Shop, Cruz Sanchez** - handmade clothing. 426 Barracks St., N.O., La.
26. **Fred W. Tate** - woodwork. P.O. Box 250, Magnolia, Tx.
27. **Log Cabin Broom Shop, Danny Chambers** - brooms. Route 1, Glades Rd., Gatlinburg, Tenn. 37738
28. **Nancy Campbell and Ellin Egan** - pottery. 419 Exposition Blvd., N.O., La.
29. **Crescent River Designs** - feather and macrame jewelry. 900 W. Thomas, Hammond, La.
30. **Don Turnipseed** - macrame. 434 S. Cortez, N.O., La.
31. **Knudson Leather** - Richard West, Carlotta Knudson. 722 So. Highland, Memphis, Tn.
32. **Designers Workshop** - Bob Kowal, Dave Pearson - jewelry. 622 Frenchman, N.O., La.

TENT E

33. **Woody Stoufer** - Sand Art. 2642 Brookwood Dr., Jackson, Ms.
34. **Lucy G. Moore** - soft toys. 1900 Lynn Rd., Anniston, Ala. 36201
35. **Woodstock Toys** - wooden toys. 114 Marion Ave., Columbia, Ms.
36. **Adolph Ringen** - jewelry. 609 Manley Ave., Metairie, La.

TENT F

37. **Robert Davies** - jewelry. 315 N.E. 45th St., Gainesville, Fla. 32601
38. **Roberta Goodman** - handpainted tiles. P.O. Box 5497, Sante Fe, N. Mex.
39. **Yvette Olivard** - macrame. 2808 Independence St., Apt. B; Metairie, La.
40. **Molly Voigt** - batik. 9616 Red Lane Dr., Birmingham, Ala. 35215
41. **Tres Elliot** - metal sculpture & jewelry. 3180 Parthenon Ave., Nashville, Tn.
Jonathan Jones - woodworking. Route 37, Mabry Hood Rd., Knoxville, Tn.
42. **Nathan Farber** - silver jewelry, stained glass. 1523 E. 15th St., Tulsa, Okla.

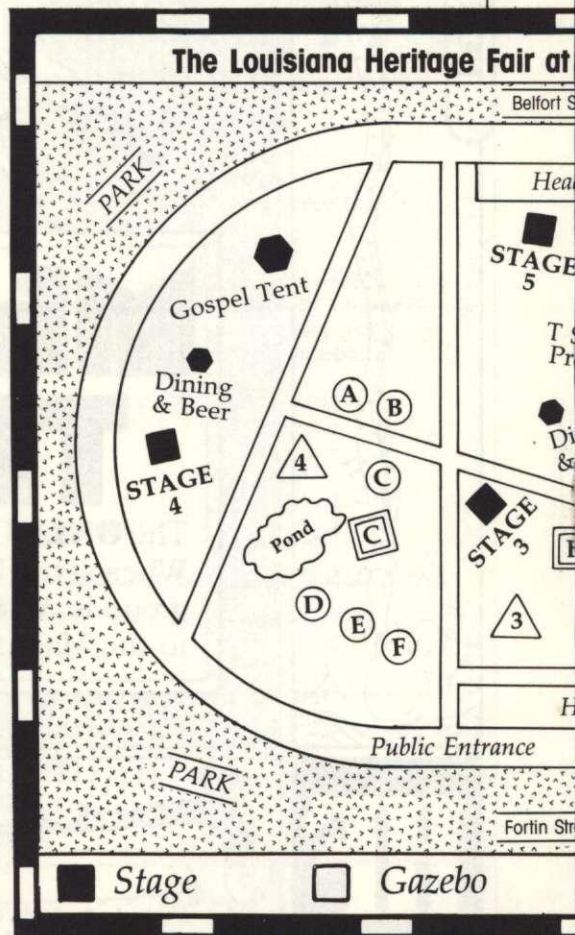
43. **Sundance Leather & Silver Co.** - Box 720, Telluride, Colo.
44. **Down to Earth Pottery, Ted Demuro** - 1547 Moreland Ave., Baton Rouge, La.

TENT G

45. & 46. **Friends of the Cabildo** - La. quilts, dolls, and basketry. 751 Chartres, N.O., La.
47. **New Orleans Records & Prints, Clive Wilson** - 1918 Burgundy St., N.O., La.
48. **John and Francine Flemming** - leather & handmade clothes. 325 Murat, N.O., La.
49. **Nancy Ochenschlager** - handmade neckties. 818 W. Downer Pl., Aurora, Ill. 60506
Frenchie Melancon - bronze jewelry. Route 2, Box 147D, St. Martinville, La.
50. **Friendswood Shop, Sally Gates** - handmade brooms. 100 Reynolds Hts, Asheville, N.C.
51. **J. Nash Porter** - photography and Henrietta Stern - printmaker. 3713 N. Claiborne Avenue, N.O., La.
52. **Pat and Suzanne Juneau** - jewelry. Box 2735, Lafayette, La.

TENT H

53. **Bill Keele** - wood work and glass painting. P.O. Box 20801, Dallas, Tx.
54. **Rock and Marilyn Hard** - silver jewelry. 14 W. Gadsden St., Pensacola, Fla.
Tracy Priest and Bob Logan - wood-working. P.O. Box 7715, University, Ala.
55. **Procreations** - Official Festival Silkscreen Poster. 2427 Camp, #6, N.O., La.



- 56. *Jan DiGann* - jewelry. 415 Leeward Dr., Baton Rouge, La.
Karen Hope - pottery. 2236 Cherrydale Dr., Baton Rouge, La.
Jane Raffeld - batik and jewelry. 7878 La Salle, #239, Baton Rouge, La.

■ TENT I

- 57. *Pottery South: Tim Cundiff and Kevin Rhodes* - 8467 Highland Rd., Baton Rouge, La.
- 58. *Out in the Woods: Debra & Mitch Kilgore* - woodwork. 812 Royal St., N.O., La.
- 59. *Susan Mills* - macrame. 5517 Wingate Dr., N.O., La. 70122
Linda Patrick - quilts. 7618 Pearl St., N.O., La.
- 60. *Kathy Hosking* - pottery. Route 7, Box 481, W. Monroe, La.
- 61. *Allen Collins* - leather. 2534 Ashwood Avenue, Nashville, Tn.
- 62. *Crescent Moon Natural Sound Co.* - wooden drums. P.O. Box 1661, Fayetteville, Ark.
- 63. *Dorothy Susman, Silver Lady* - jewelry. P.O. Box 654, Magnolia, Tx.
- 64. *Karen Cherrington* - feather jewelry. 532 N. Morton, Bloomington, Ind.

■ TENT J

Bruce Brice - local artist. Paintings of New Orleans life.

■ TENT K

- 65a. *Lorena Langley and family* - traditional Coushatta tribe pine-needle basketry. Route 1, Box 344-F, Elton, La. 70532
- 65b. *Marc Savoy* - traditional Cajun accordion-making (demonstration).

- P.O. Box 941, Eunice, La.
- 66a. *Rose Anna Worth* - enamelist. 1156 Ravenwood, Ann Arbor, Mich.
- 67a. *Tom Thomason* - silver and goldsmith. 3529 Constitution Ave., N.E. Albuquerque, N.M. 87106
- 67b. *David Traub* - of Bay End Glassworks - blown glass. P.O. Box 360, Brownboro, Tx.
- 68a. *Davie Boultinghouse* - knife and gunmaker. 15212 Ranch Road #620, Round Rock, Tex. 78664
- 68b. *Thonius Robertson* - white spit-oak basketry. P.O. Box 174, Washington, La.

■ TENT L

Kat Perkoff - Official Festival Silk-screened Sunhats

■ TENT M

- 70. *Robert D. Hubany* - pencil drawings. 3102 W. 20th Ct., Panama City, Fla.
- 71. *Michael P. Smith, Fred and Maria Laredo* - photography and prints. 714 Calhoun St., N.O., La.
- 72. *Rudy Tell* - leather. Route 2, Cosby, Tenn.
- 73. *Mary Ann Viator* - mounted bromeliads. Route 1, Box TA-3, Holden, La.
- 74. *Bill MacRae, Lora Damiani* - copper-burnt

- jewelry. Box 38D, Key Largo, Fla.
- 75. *The Lighthouse, Christopher Tuck and Arthur Tarr* - stained glass. 3638 Magazine St., N.O., La.
- 76. *Good Earth Pottery* - Rodney Lemonier - Box 17, Evening Shade, Ark.

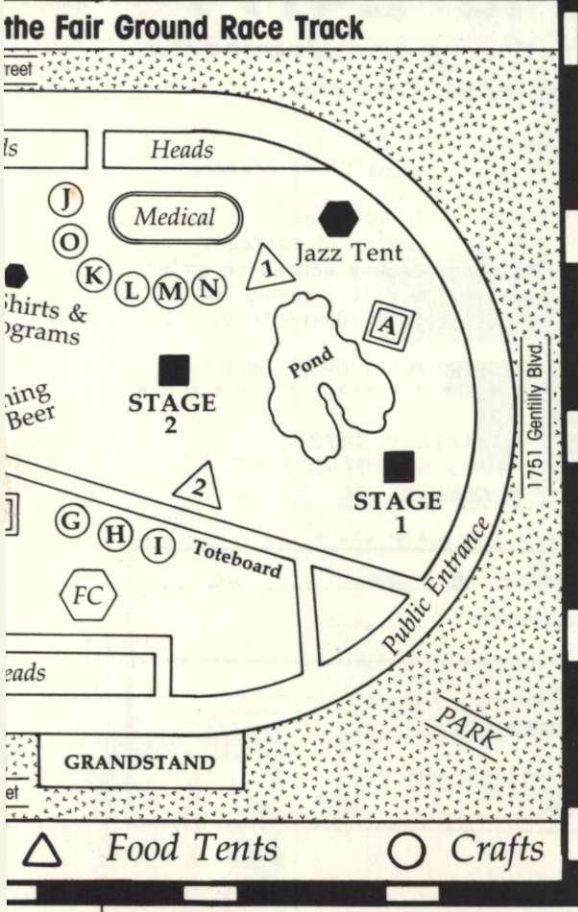
■ TENT N

- 77-78. *Persian Boy Decor: Harold Morris, Phyllis Walker, David Loomis, David Mudge* - macrame, pottery, jewelry.
- 79. *Steve Sundin* - sign carving. R.F.D. #1, Box 73, Stonington, Conn.
- 80. *Fred Herot* - brass, pewter and silver flutes. 200 S.E. 10th St., Ft. Lauderdale, Fla.
- 81. *Louis D'Amico* - metal sculpture and fountains. 316 Morgan, N.O., La.
- 82. *David Musson* - leather. Redlands Farm, Farmington, Ga. 30638
- 83. *Len Lindsay* - pottery. 550 Walnut Dr., Hendersonville, N.C.
- 84. *Charles Griffin and Linda Badger* - jewelry. 2701 N. Meridan Pl., Okla. City, Okla. 73127

■ PLUS

Special Blacksmithing Demonstration by Ric Moorhouse of Arnaudville, La., all six days of the Festival under the oak trees by the entrance!

GOSPEL



Friday, April 15, 1977

- 1:30 The Chosen Voices of Christ
- 2:15 The Chapman Singers
- 3:00 Gospel Primes
- 3:45 The Youth Choir of Pentecost B. C.*
- 4:30 Antioch Spiritual Singers
- 5:15 Christ Elites

*BAPTIST CHURCH

Saturday, April 16, 1977

- 12:00 Good Hope B. C. Choir of Gretna
- 12:30 Voices of Revelation
- 1:00 Aline White
- 1:30 Fifth African B. C. Choir of St. Rose, La
- 2:00 Prayer Tower Church of God in Christ
- 2:30 Fairview B. C. Choir
- 3:00 Hope Ensemble
- 4:00 Gospel Choralettes of Kenner, La.
- 4:30 Gospel Inspirations, Lois Dezon
- 5:00 The Religious Five
- 5:30 New Orleans Westside Chapter Gospel Workshop Choir

Sunday, April 17, 1977

- 12:30 Macedonia Male Chorus
- 1:00 McDermit Singers, Christine Miles
- 1:30 Golden Chains Jubilees
- 2:00 Masonic Kings
- 2:30 Ott Family
- 3:00 Youth Inspirations, Lois Dezon
- 3:30 Gospeltones
- 4:00 Notes of Harmony
- 4:30 New Genesis Choir
- 5:00 New Orleans Spiritualettes
- 5:30 Ninevah B. C. Choir, Kenner, La.

Friday, April 22, 1977

- 1:30 Jefferson Elementary School Choir
- 2:15 Bro. Billy Bow, The Gospel Blind Boy
- 3:00 God's Chosen Few
- 3:45 The Sensational Travelers
- 4:30 Gospel Seals
- 5:15 Second Morning Star B. C. Church Choir

Saturday, April 23, 1977

- 12:00 St. Luke Methodist Church
- 12:30 Southern Bells
- 1:00 True Vine Courageous Male Choir
- 1:30 Friendly Five
- 2:00 Singing Assembly of Houston, Tex.
- 2:30 Wallace Davenport
- 3:00 Sis. Bessie Griffin (Special Guest)
- 3:30 First Church of God in Christ
- 4:00 Gospel Inspirations of Donaldsonville, La.
- 4:30 Gospel Soul Children
- 5:00 Mighty Chariots
- 5:30 St. Francis de Sales Choir

Sunday, April 24, 1977

- 12:00 Mt. Carmel B. C. Youth Choir
- 12:30 Humble Travelers
- 1:00 Othello Baptiste
- 1:30 Heavenly Stars
- 2:00 Greater St. Andrew B. C.
- 2:30 Cavalcade of Gospel Stars
- 3:00 Zion Harmonizers
- 3:30 Mt. Moriah Choir No. 2
- 4:00 Singing Assembly, Houston, Tex.
- 4:30 Bessie Griffin (Special Guest)
- 5:00 McDonogh No. 35 High School Choir
- 5:30 Desire Community Chorus

**PARTICIPATING ARTISTS
AND CRAFTSMEN**

SECOND WEEKEND

■ TENT A

1. *Rainbow Lotus Leather* - Jude Black and Ani Woods. 900 W. Thomas, Hammond, La.
2. *Tritos Thurmond* - stained glass. 421 W. Vermillion, Lafayette, La.
3. *Jerry Kaiser* - jazz records of N.O. music. 4421 Fontainebleau Dr., N.O., La.
4. *Michael Arbuckle* - wooden toys. 432B Carondelet, N.O., La.
Ione Calhoun - jewelry. 6235 Music St., N.O., La.
5. *Peggy Harris* - quilting. Route 2, Box 26A, West Fork, Ark. 72774
6. *J. Nash Porter* - photography. 3713 S. Claiborne, N.O., La.
Henrietta Stern - printmaker. 3713 S. Claiborne, N.O., La.
7. *Bob Blumberg* - jewelry. 6416 Burgoyne, Houston, Tx.
8. *Melida and Howard Aleshire* - plants. Star Route, Box 31, Lorranger, La.

■ TENT B

9. *Shiela Filomena* - jewelry. Route 3, Box 128H, Leander, Tx. 78641
10. *Matilda Carter* - apple-head dolls. 4750 N. Milnor, Memphis, Tn. 38128
11. *Milt Kendall* - feather and quill constructions. 2201 Silver St., Alburquerque, N.M.
12. & 13. *Dan Pogue* - metal sculpture. Route 3, Box 222A, Leander, Tx.
14. *Sandra Steinberg* - leather garments. 4318 Bienville, N.O., La.
Will Soto - antler and ivory carving. 4318 Bienville, N.O., La.
15. *Ken Weston* - jewelry. Route 2, Box 515, Kissimmee, Fla. 32741
16. *Fred Tate* - wood sculpture. P.O. Box 250, Magnolia, Tx.

■ TENT C

17. & 24. *Pege Shapiro* - pottery. 7116 Prytania, N.O., La.
Lynda Katz - pottery. Independence, La.
18. *Shiva Ki* - jewelry. 5222 Ritterman, Baton Rouge, La.
19. *Kim M. Fountain* - hand hooked rugs. 137 Rue Magnolia, Biloxi, Ms.
Chester Horse - jewelry. 137 Rue Magnolia, Biloxi, Ms.
20. & 21. *Lisa Pfau* - airbrushed clothing. Route 3, Box 415, Covington, La.
22. *Don Gray* - stained glass. 1801 Edgewood, Edmond, Okla.
23. *Russell Cunningham* - prints. 626 Chartres St., N.O., La.

■ TENT D

25. *Kruz Shop, Cruz Sanchez* - handmade clothing. 426 Barracks St., N.O., La.
27. *Dan Jordan* - wooden mirrors. P.O. Box 40307, Garland, Tx. 75040
28. *Nancy Campbell and Ellin Egan* - pottery. 419 Exposition Blvd., N.O., La.
29. *Crescent River Designs* - feather and macrame jewelry. 900 W. Thomas, Hammond, La.
30. *Don Turnipseed* - macrame. 434 S. Cortez, N.O., La.
31. *Knudson Leather Co.* - Richard West and

Carlotta Knudson, 722 S. Highland, Memphis, Tn.

32. *Designers Workshop* - Bob Kowal and Dave Pearson - gold and silver jewelry. 622 Frenchman St., N.O., La.

■ TENT E

33. *Bill Keele* - woodwork and glass painting. P.O. Box 20801, Dallas, Tx.
34. *Lucy G. Moore* - stuffed toys. 1900 Lynn Rd., Anniston, Ala. 36201
35. *Woodstock Toys, Harry Griffith* - wooden toys. 114 Marion Ave., Columbia, Ms.
36. *Adolph Ringen* - jewelry. 609 Manley Ave., Metairie, La.

■ TENT F

37. *Wayne Heffington* - leather, antler and ivory - 2023 Madison, Memphis, Tn.
38. *Roberta Goodman* - handpainted tiles. P.O. Box 5497, Sante Fe, N. M. 87502
39. *Yvette Olivard* - macrame. 2808 Independence Apt. B, Metairie, La. 70002
40. *Molly Voigt* - batik. 9616 Red Lane Dr., Birmingham, Ala. 35215
41. *Sherry Hebert* - pottery. 524 Sasser Lane, Port Neches, Tx. 77651
42. *Nathan Farber* - jewelry and stained glass. 1523 E. 15th St., Tulsa, Okla. 74120
43. *Sundance Leather & Silver Co.* - Box 720, Telluride, Colo.
44. *Courtney Miller* - jewelry. Route A, Box 222A, Yellville, Ark.

■ TENT G

46. *Elizabeth Beckemeyer* - macrame. 110 Alonda Dr., Lafayette, La.
47. *New Orleans Records & Prints*, jazz and blues records. Clive Wilson - 1918 Burgundy St., N.O., La.
48. *John and Francine Flemming* - leather & handmade clothes. 325 N. Murat St., N.O., La.
49. *Nancy Ochenschlager* - handmade neckties. 818 W. Downer Pl., Downer, Ill. 60506
Frenchie Melancon - bronze jewelry. Route 2, Box 147D, St. Martinville, La.
50. *Friendswood Shop, Sally Gates* - handmade brooms. 100 Reynolds Hts., Asheville, N.C.
51. *David Wynne* - quilts. 1022 Orleans Ave., N.O., La.
Bill Lobdell - drawings. 1022 Orleans Ave., N.O., La.
52. *Pat and Suzanne Juneau* - jewelry. Box 2735, Lafayette, La.

■ TENT H

53. *Bayou Potters Guild* - pottery. Paul Lacourreges, Pres. 6379 Bellaire Dr., N.O., La. 70124. Members exhibiting: Donna Alleman, Angela Bobrowski, A. Casteix, Joe Derr, Mary Jo Gunde, Sheldon Leonard, Paul Lacourreges.
54. *Rock and Marilyn Hard* - silver jewelry. 14 W. Gadsden St., Pensacola, Fla.
Tracy Priest and Bob Logan - wood-working. P.O. Box 7715, University, Ala.
55. *Procreations* - Official Festival Silkscreen Poster. 2427 Camp St., #6, N.O., La.
- 56a. *Thonius Robertson* - white split-oak baskets. P.O. Box 174, Washington, La.
- 56b. *Lorena Langley & family* - traditional Coushatta tribe pine-needle baskets. Route 1, Box 344-F, Elton, La.

■ TENT I

57. *Pottery South: Tim Cundiff, Kevin Rhodes* - 8467 Highland Rd., Baton Rouge, La.
58. *Out in the Woods: Debra & Mitch Kilgore* - woodwork. 812 Royal St., N.O., La.
59. *Hal Davis* - woodwork. 1293 Tutwiler, Memphis, Tn.
60. *Frank Dunnington* - jewelry. 1708 Algono, Austin, Tx.
61. *Allen Collins* - leather. 2534 Ashwood Avenue, Nashville, Tn. 37212
62. *Crescent Moon Natural Sound Co.* - wooden drums. P.O. Box 1661, Fayetteville, Ark.
63. *Silver Lady, Dorothy Susman* - jewelry. P.O. Box 654, Magnolia, Tx.
64. *Karen Cherrington* - feather jewelry. 532 N. Morton, Bloomington, Ind.

■ TENT J

Bruce Brice - local artist. Paintings of New Orleans life.

■ TENT K

65. *Kathy Hosking* - pottery. Route 7, Box 481, West Monroe, La.
- Jean Brown* - photography. 1610 Robt. E. Lee Blvd., Apt. 30, N.O., La.
- Betty Johnson* - weavings. 129 Orchid Rd., River Ridge, La.
66. & 67. *New Orleans Recreation Dept.* - continuous crafts demonstrations and other performing arts.
68. *Shari Hatchett* - paintings. Route 1, Box 78, Sweeny, Tx. 77480

■ TENT L

Kat Perkoff - Official Festival Silkscreened Sunhats

■ TENT M

69. *Mary Tunis and Jules Cahn* - photography. 7906 Plum St., N.O., La.
70. *Robert D. Hubany* - pencil drawings. 3102 W. 20th Ct., Panama City, Fla.
71. *Michael P. Smith, Fred and Maria Laredo* - photography and prints. 714 Calhoun St., N.O., La.
72. *Rudy Tell* - leather. Route 2, Cosby, Tenn.
73. *Mary Ann Viator* - mounted bromeliads. Route 1, Box TA-3, Holden, La.
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76. *Good Earth Pottery, Rodney Lemonier* - Box 17, Evening Shade, Ark. 72532

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79. *Steve Sundin* - signcarver. R.F.D. #1, Box 13, Stonington, Conn.
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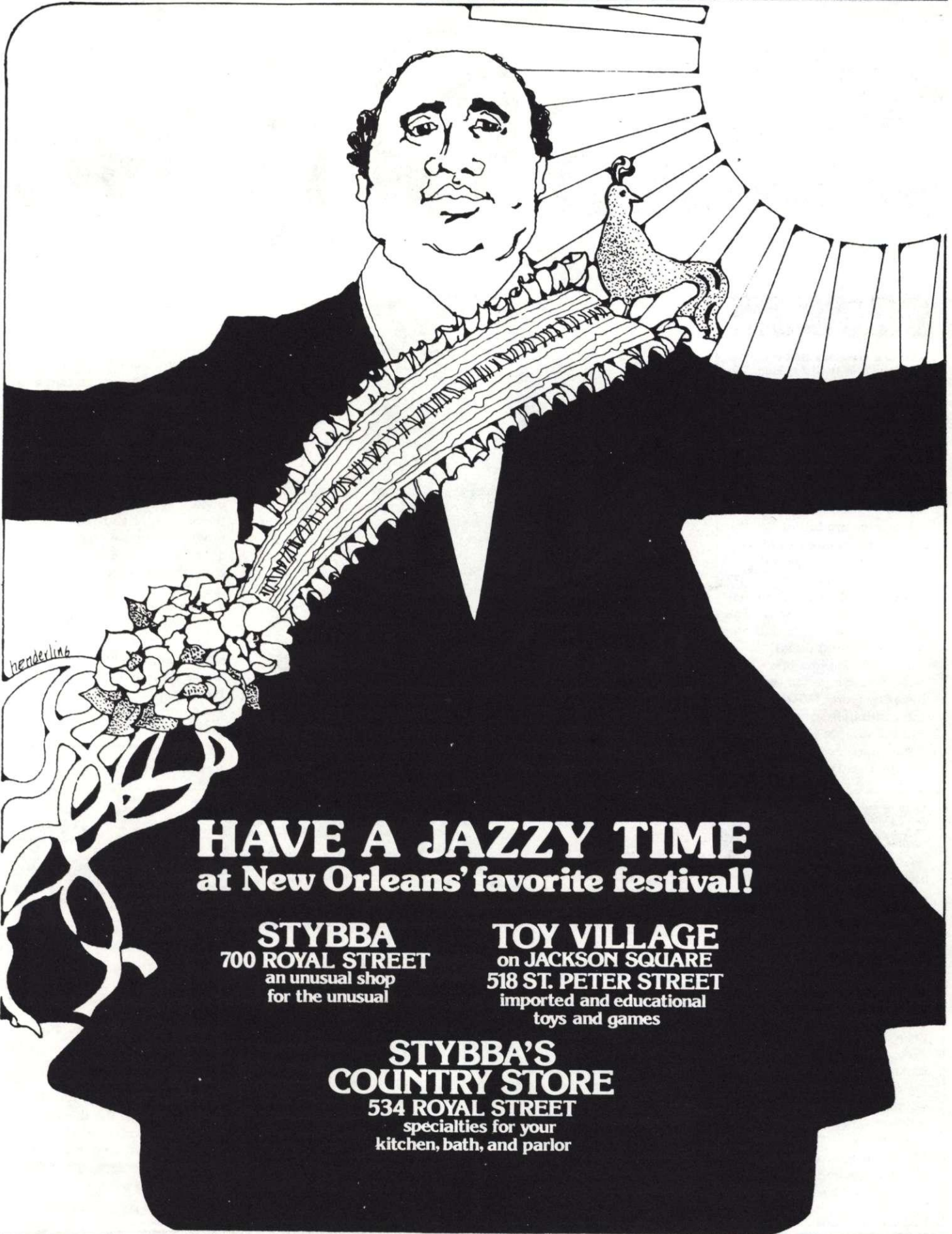
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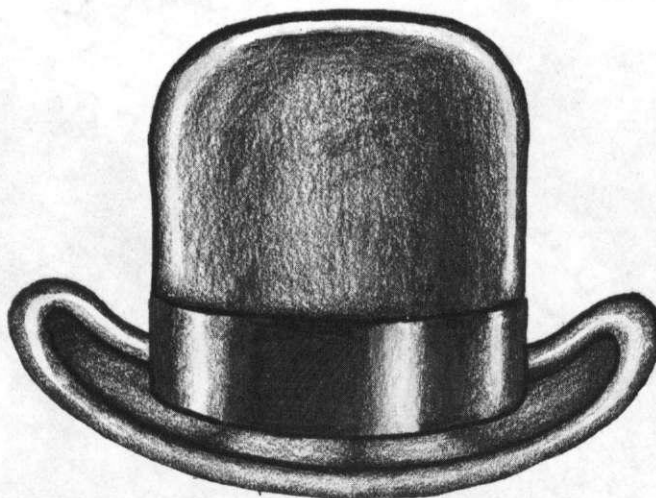
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Hats Off To

Traditional Jazz

"Jazz is a luxurious kind of music. You don't play it all day long. You don't play it all night long. The best way to play it is in concerts. You're on for an hour or two and give it everything you have, your best. And the audience is sober. And I'm not in a hurry to have the night finish." — tenor saxophonist Bud Freeman, as quoted in Studs Terkel's *Workings*.

Libraries are full of manicured gentlemen of letters, many of them tone deaf, who spend their lifetimes sticking bookmarks in dusty theses on the origins of jazz in attempts to outline the roots of traditional Dixieland. But jazz is a reflection of a period that can never be recreated, except in the continual performance of traditional jazz. And for all their reams of notes, the scholars, for the most part, fail



Born in New Orleans

to realize that jazz was not born of a nine month pregnancy; theorizing at length about its beginnings is

a task more thankless than determining if the saints wore sandals. And the conclusion is ultimately a simple, "Born in

New Orleans, traveled up the river to St. Louis, Chicago and New York, and is always improvisational."

As a species, it is less important to know its origins than it is to have a sense of where it is destined, what its habits are and the mood it mirrors. The only quality you need to appreciate traditional jazz is the capacity to be a good listener. The musicians themselves have been able to produce their personal styles only by listening to their cohorts and inventing instrumental tangents, the way calligraphers perfect curly g's on their penmanship.

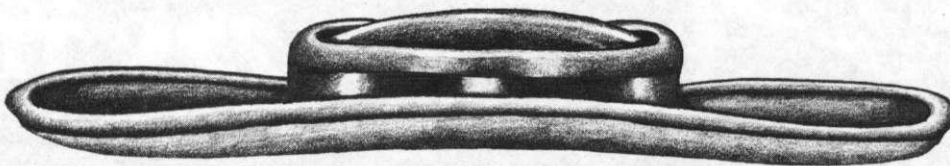
As a catharsis, jazz is the most manipulative form of music there is — the riffs burrow under the skin and swing socket wrenches around the composed joints of

Continued to page 34

Contemporary

In a city most renowned for traditional jazz and rhythm and blues, modern jazz is often given short shrift. But this should not be the case. It may have been slow in getting started, but now modern jazz is firmly established as integral and indigenous to the city as red beans and rice and Preservation Hall.

Because of the undeniable presence of Dixieland jazz in the cultural makeup of New Orleans, it is bound to influence any musician growing up or living here. Mardi Gras, jazz funerals, numerous parades, Christmas, New Year — you



Contemporary Jazz

name it — there's hardly a celebration that doesn't include some second lining, and there are hardly any jazz musicians in New Orleans who weren't exposed to its rhapsodic rhythms in their formative years or who didn't cut their first licks in futile imitation of the passing

parade.

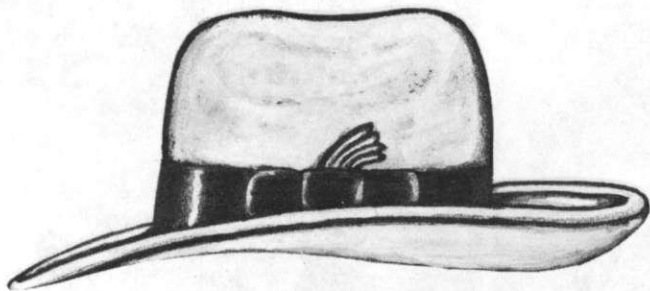
At its worst modern jazz can be too cerebral, composed of a cacophony of sounds that only a computer can decipher. New Orleans, however, has always been too concerned with good times to indulge itself or its musicians in such heady stuff.

In the same way that New

Orleans Dixieland jazz was a fusion of the formal "Europeanized" Downtown music of the sophisticated Creoles of the opera and the symphony, and the dirtier, less rigid and formal Uptown music of New Orleans blacks,

Continued to page 43

The Music!!



The Blues

The Blues

There's little to say about this unique and most American of musical forms that hasn't already been said. It's the keystone to much of the music at this festival. Here are some of its greatest practitioners.

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

BIG WILL HARVEY is a native New Orleans bluesman who can often be heard gigging with Professor

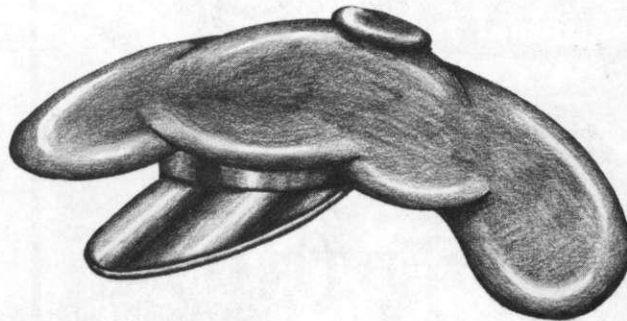
Longhair, his friend and mentor for many years. Big Will will have his own band at the festival.

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

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

CLARENCE "GATEMOUTH" BROWN isn't just a blues musician. He's equally at home with country, swing, bebop, jazz, Cajun and a variety of other kinds of music on a barrage of instruments — guitar, fiddle, harmonica and mandolin, to name a few. Gate was born some 50 years ago in Orange, Texas of a musical

Continued to page 47



Iko, Iko

Rhythm and Blues

The panorama of New Orleans Rhythm & Blues unfolds in shuffles, shouts, cries and thrilling voices. It is a parochial stew of a music bred in neighborhood bars, sock hops and cramped studios, parented by performers who thrive on

situation comedy, broken promises and vengeful boasts. It is teeming with spirited hoots, satisfied yelps, Moorish piano bass and sizzling saxophones — bawling tenors and' buzzing baritones in

Continued to page 37



The Roots

Traditional Music

Most all of the forms of music heard here at the Louisiana Heritage Fair are indebted to or are a part of what is generally known as

folk music. The term really applies to the myriad forms of traditional grassroots expression that arises from the subcultures that make up this country. The South in general and Louisiana in particular are especially blessed with the tenacity with which the people adhere to their roots. Folk musicians are a vital part of this event. Here's some information about the participants:

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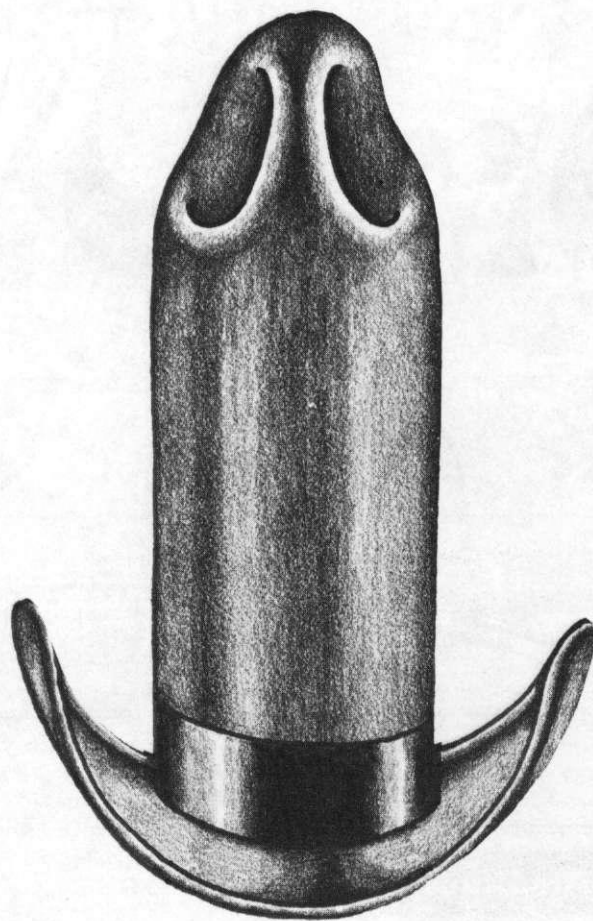


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Good & Country

Country Music

Though New Orleans and Louisiana are most commonly thought of in relation to jazz, the state has a long tradition of country music and has in fact made a substantial contribution to the genre. The legendary Jimmy Rodgers spent a good deal of time in this city and the early jazz musicians had a marked influence on his style. Later the Louisiana Hayride, broadcast out of Shreveport throughout the rural South, rivaled the Grand Ole Opry in Nashville in presenting premier country talent. Such greats as Hank Williams and Elvis Presley were featured early in their careers. And no

less than a governor of Louisiana, Jimmie Davis, wrote a country song, "You Are My Sunshine" that was one of the first of its kind to bridge the rural audience and find mass appeal.

There's still a lot of good country music around the state and in the bars and honky tonks of New Orleans itself. Here's some information about the groups appearing at the festival.

BILL MALONE AND THE HILL COUNTRY RAMBLERS are a local bluegrass group that plays at Burley's Lounge out on the West Bank. The band specializes in earlier traditional country and bluegrass. Dr. Bill Malone, a native of Texas, grew up with

Continued to page 54



NIGHT CLUB

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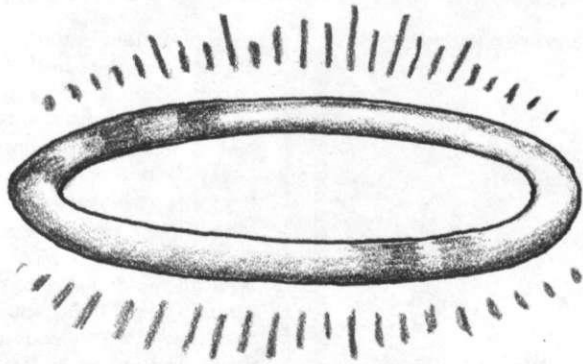
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Amazing Grace

Gospel Music

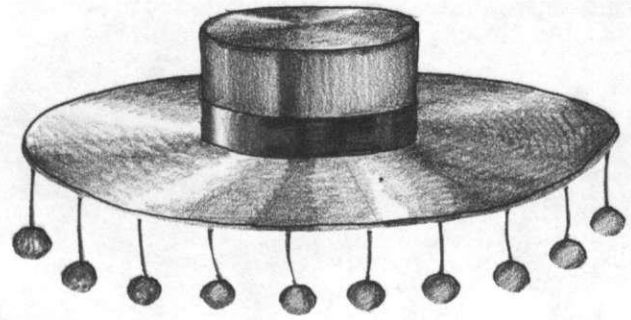
Gospel in New Orleans is yet another example of the city's wild, colloidal cultural balance, in which disparate elements brush against one another — the rich, majestic, hope-filled, and fervent music that is gospel, America's only continuously indigenous music, blends in with other spheres. Things are of course looser in New Orleans.

A Protestant minister emceeding a gospel show can refer to a Catholic church choir as "one of the singin'est

Catholic choirs you ever heard," and everyone feels good about it. Jazz bands play gospel tunes with weighty devotion ("Just A Closer Walk With Thee" is heard not only at funerals.) Rock-and-roll singers here as elsewhere began in the church and its nimbus of loving virtuosity clings to their style ever after.

Gospel has a large, devout audience — as intense in its devotion as an opera singer's claque or the bell-jar admirers of pre-electric jazz — but it is a poor, scattered audience —

Continued to page 48



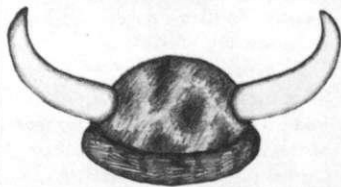
South of the Border

Latin Music

One of the first impressions that this Yankee had of New Orleans was the cultural similarity with cities I had visited in South America. I've since found out that this was no fluke. One hundred and

fifty years of French and Spanish control left an indelible mark that endures to this day. New Orleans has always had close cultural and economic ties with the lands that border the Gulf and the Caribbean, and a steady

Continued to page 56

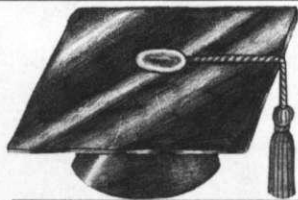


Around the World

Foreign Bands

Jazz, particularly the traditional New Orleans variety, is a form of music held in awe and emulated by musicians throughout the world. There are hundreds of

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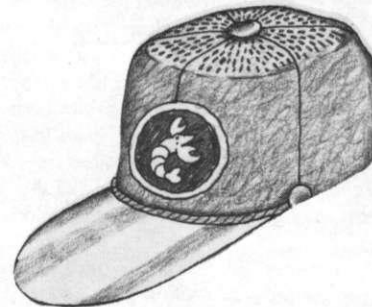


Rah, Rah!

College Bands

The city of New Orleans is unique in the quality and quantity of jazz ensembles spawned by its educational institutions. Unlike colleges and universities in most parts of the country which give short shrift to the formal study of jazz, most all of New Orleans

Continued to page 56



Bon Ton Roulet

Cajun Music

Less than three hours west of New Orleans live one of the strongest and most unique subcultures in the United States — the Cajun people of Southwest Louisiana. The Cajuns (a corruption of "Acadian") settled in the plains and swamps west of the Atchafalaya Basin, making their way westward from the southeastern coastal parts to which they were transported

by the British after the French loss of Canada in the mid-eighteenth century. For a century and a half, the Cajuns lived in virtual isolation, retaining their French language, customs and music and developing a distinctive way of life adapted to their new surroundings.

Music has always been an important part of Cajun life, for a long time centered in the homes and social gatherings

Continued to page 52



Danny Barker & the Onward Brass Band

TRADITIONAL JAZZ

Continued from page 30

the listener even more quickly than the old theater organs that could make an entire audience bite its nails or reach for its hankies on cue.

In order to appreciate Country and Western music, some people have to comb their hair with their fingers, stare into a glass of sourmash and fix their jaw with the same scowling position as Johnny Cash. Or better yet, remember the black-eyed Susie who ditched them into the bramble bushes and ran off with a diesel driver. For the effects of good jazz to hit you, it's necessary only to let yourself be susceptible to the elements. That's the formula used by the oldtimers who used to dance until their muscles turned to jelly to the blues of Tremé, St. Bernard and Desire.

Many of the greats started with "spasm bands," playing everything from a comb and a piece of paper to a scrap of wood or metal, like their ancestors who managed to make music of dried out mule

jaws with rattling teeth. Ironically, jazz grew out of oppression, but each note offered its practitioner freedom from the conventions of most popular stiff-upper-lip music which preceded it.

Later, the musicians obtained "real instruments" and spent the hours in seedy, smoke-filled clubs where the crowds guzzled booze and shot craps, or in the taxi-dancehalls, which were called "the dancing schools," where the girls coyly lingered in the middle of the floor waiting for patrons to buy them a shot of alcohol.

The old jazz kings played literally everywhere, and the publicity stunts consisted of strictly New Orleans ploys — like "ham kicks," where smoked hams were hung from the ceiling and awarded to the girl who could kick the highest. Or "pig ankle night," when port parts were distributed as freely as water.

Jazz began as functional music, to accompany dances, parades, funerals and later Storyville, New Orleans' briefly legalized red-light district. Contrary to popular belief, jazz was not a by-product of the tenderloin

turf, but merely a place of employment (and often inspiration) for the jazz bands. By the time Storyville started opening its bordellos, scores of musicians had already been practicing their improvised melodies for several years.

Traditional jazz is like a piece of Texas toast, crisply defined on one side, raw and absorbent on the other. It is as stylistically consistent as Disney movies, and perhaps this explains its popularity. Audiences can listen to the same sound that was indigenous to the turn of the century and have the illusion (at least until the music's over) that nothing has changed.

New Orleans jazz is a dichotomy, in a sense. As much as Orleanians like to divorce themselves from the rest of the country, the city's jazz speaks with a similar (but distinctive) mood to jazz which has spawned from other urban areas. In a city where the arts (especially movies and theater) are often ignored and unsupported, jazz has flourished and will always be in demand, since it is an integral part of the community's identity. And the jazz musicians well deserve

such attention, being the earliest reporters in New Orleans, jotting down their observations and recording history in a manner that's never been duplicated.

ALVIN ALCORN once said, "There's one thing about New Orleans musicians. You play with all the musicians in a lifetime down here. You can play five jobs a week and with five different bands. New Orleans musicians can organize a band faster than anyone. They don't need arrangements and all that, so they're ready to go while other bands would have to woodshed for a month."

If you were to draw a map of the interactions between jazz musicians in New Orleans, it would look like a compilation of charts from every hurricane that's ever brushed the city. One such musician, who has drifted into enough circles to make a gossip columnist become cross-eyed, is ALBERT "PAPA" FRENCH, who began his career in Marrero with pianist Peter Hicks. French has been a parental figure to a number of young European musicians who have migrated to New Orleans to gain perspective about the origins of jazz. French, in turn, has been under the wings of such tutors as Dave Perkins, Joseph August, Willie Foster and Jim Humphrey.

French set up his headquarters with Willie Joseph's band for three years at the Alamo, a dance hall on Canal Street. He then did stints with William Bebe Ridgley, Kid Thomas and Eddie Jackson. Papa French led Papa Celestin's Tuxedo Band, following the deaths of Celestin and his successor Eddie "Red" Pierson. In more recent years, French has brought his banjo to the Bahamas, Switzerland, Sweden, Denmark, France and Germany, and has played regularly at Heritage Hall.

Jazz festivals have become more organized and commercial, but they are old hat for veteran musicians who

Continued to page 40

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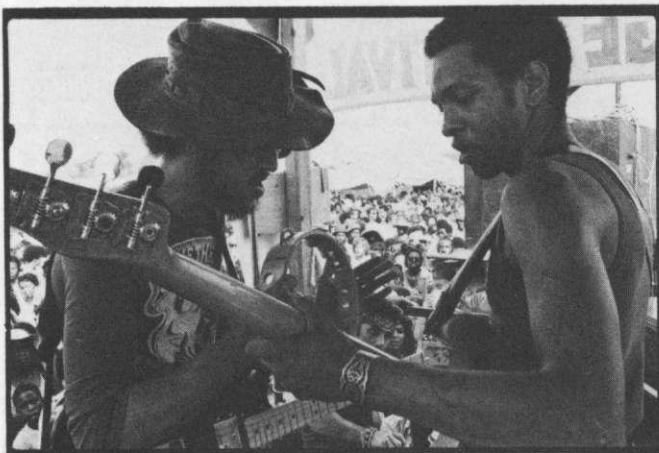
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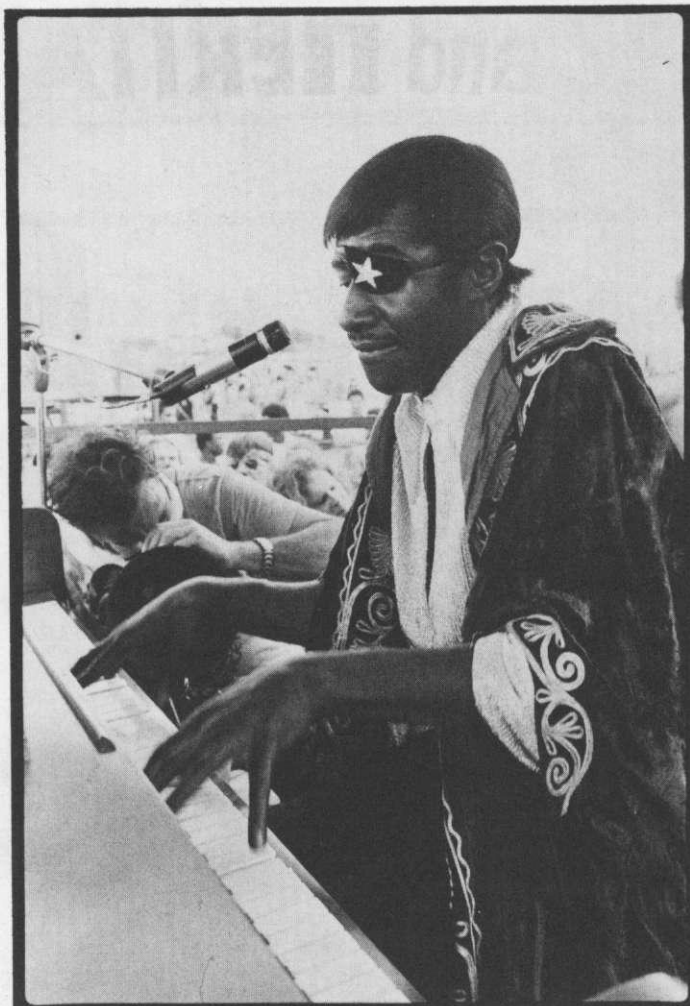
Deacon John & Son



Eddie Bo



Leo Nocentelli (L) & George Porter of The Meters



Zigaboo Modeliste of The Meters

James Booker

Photos: Mike Smith

RHYTHM & BLUES

Continued from page 31

frantic choruses and blistering ten-second solos, usually nailed down by the driving, quick-fisted precisions of drummers like Earl Palmer, John Boudreaux and Zigaboo Modeliste.

Precious nonsense — from Earl King's in-laws with bats in their hands to Bobby Marchan's coon trying to pass for a skunk to those eternal chants: ha ha ha ha da-ay of cooba cooba cooba cooba, got to wobble when she wobble-red hot — has been a mainstay.

Years of refinement brought countless virtuosi — the foremost being Henry R. Professor Longhair Byrd, the slender genius and high priest who has become as much of a cornerstone of local culture as Bienville or Buddy Bolden. Since 1938, this pillar of early rock n' roll has astonished audiences with his style: daring tempi, inquisitively hammering bass figures and arpeggios that suggest a third hand.

Two keyboard strongmen who defy categorization are Willie Tee, the clever veteran whose recent album is garnering the recognition that eluded him for twenty-odd years, and James Booker, the waggish, eyepatched night club pianist and studio ghost whose approach is part R&B pomp mixed with German Romanticism and Ponderosa wit.

Big-voiced athletic singers abound. Johnny Adams has one of the most startling ranges of anyone singing today, from the shout and cry school to the high, pure style of gospel. Ernie K. Doe is a local dynamo who is equally at home with a slow drag ballad, dance blues or novelty song. Never content to stay in one spot, his stage antics offer a lesson to aspiring acrobats and vocalists, especially his patented twelve-second shriek, which can raise the fur on cats and dogs within a six-block radius.

By Vincent Fumar

SAMMY BURFECT AND THE POLISHED GENTLEMEN.

Indeed polished should be the word — Sammy's organ playing embraces schools from the sonorous beauties of gospel to rocking R-&B and the introspective concentric circles of modern jazz. He leaps from the gospel tent to a nightclub date with impeccable agility.

KING FLOYD is a singer whose well-timed slides enhanced an enormous hit record "Groove Me" some years ago. Of course he is a native — those sax breaks tell all!

JESSIE HILL, for some time out of the limelight, combined a muezzin's bawling tenor with the sounds of orgiastic dancing after a cannibal feast in a rain-forest (saxophones and giant tree ferns and upright pianos and passion vines filling the air) in his epochal "Ooo-Poo-Pa-Do" — which was in two exhausting (one recalls trying to dance to it, one after the other and just barely succeeding) parts. He also furnished a catch-phrase for a local generation with his wild (but wildly dissimilar) "Whip It On Me, Pretty Baby" and deliciously evoked certain private acts with his anthemesque "Sweet Jelly Roll." He was always a master of delirious freneticism controlled by harsh, strong rhythms. It's good to welcome his to the Heritage Fair this year.

BARBARA LYNN (nee Barbara Lynn Ozen in Beaumont, Texas in 1942) was a Huey Meaux protegee when she recorded "You'll Lose A Good Thing" at the age of 20 — reputedly a chanson-a-clef about a real life bit of romantic discord. It has the distinction of being one of the most ferocious slow dances ever recorded with saxes flaring up and guttering out like candles in the wind, and Barbara's angry-anguished way with the blues lyrics — "Just try it, dad, and you'll lose a good thing . . ." repeated over and over, first in a hostile get-your-razor

Continued to page 38

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RHYTHM & BLUES

Continued from page 37

warning voice that gradually becomes filtered with pain and resignation. It is, one can safely say, a very great and tough record. Tough would seem to be a good word for Barbara Lynn's style in general — a year or two after "You'll Lose A Good Thing," she made a version of "Don't Be Cruel" which suggested that she would be an eminent match for anyone who tried such an unthinkable thing. (She also stooped to more lachrymose material with "I Cried At Laura's Wedding" — one of those great left-at-the-altar-fuming-in-the-vestry-weeping-in-the-pew numbers. Lately Barbara Lynn has been having a renewed burst of activity; she did some sides for Atlantic a few years ago and appeared at the Golden Pheasant a couple of years ago. It's a pleasure to have her this year at the Heritage Fair with us. Barbara's still working out of Beaumont, playing that incredible left hand guitar. She's backed by her band, Heavy Traffic & vocal group, The Lynn Establishment.

EDDIE BO'S spine-tingling low tenor lends itself to an extraordinary range of material — from the nonsense of "Check Mr. Popeye" with its wonderful imitation of Olive Oyl in distress to the slow poignancy of "Just Friends." Once (and probably always) known as "The Maharajah," he was also billed as the King Of The Popeye. Along with a string of records that race from "Tell It Like It Is" through "Thang" and beyond, he is a master of the New Orleans slyness — his greatest record is the half-scat-sung "Dinky Doo" with its abrasively saccharine strings coming in almost satirical counterpoint to Eddie's spirited defense of his own manhood, which contains references botanical and threats of violence. It's a wonderful piece. In the last

few years, Eddie has been running a variety of clubs — the South Seas Lounge on Tchopitoulas, and currently The El Grande on North Broad. He has only recently returned to performing, and it is always grand to see this consummate master of virtually every New Orleans song style.

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

IRMA THOMAS, New Orleans' own Philomel, is the finest woman singer to appear locally and certainly the most durable — the melancholy caress of "It's Raining" or "Two Winters Long" can change without notice to the clipped, harshly rhythmic, judgmental "Hittin' On Nothin'," or the sweeping anguish of "Wish Someone Would Care," the guarded check through the handbag for a razor-blade or sap in "Don't Mess With My Man" — Irma's first record, made in 1958 when she was 17.

If her performance at the Heritage Fair last year is any indication, one of the most entertaining features of her act is her monologues, which occasionally topple over into the bawdy — a combination of Ruth Draper and Redd Foxx.

Diabolical masters of rhythm, **THE METERS** specialize in highly rhythmic dance music that is dry, witty, functional and would probably give you curvature of the spine if you decided to follow it in a linear manner; it suggests not just a complexity of latticed trellised rhythms, but sounds both familiar and unfamiliar — several dozen chickens loose on Canal Street at noon, bed springs creaking in the humidity, trains uncoupling, macaws in heat, air conditioners on the fritz and boisterously crowded nightclubs.

The Meters are at home — relaxed and serenely jolly — in clubs all over town, as rhythm men for all sorts of artists, on the road with performers like Dr. John, and on their own records.

They've never received quite the local support they

merit, and to all too many people, they are "merely" the best dance band you could possibly ever hear — but there's more to it than that. They make most bands sound like amateur night. The Meters are Leo Nocentelli (lead guitar), George Porter (bass), David Batiste (piano), and Zigaboo Modeliste, their fantastic drummer.

BILLY GREGORY'S NEW ORLEANS ALL STARS are a band put together especially for this festival. Billy, on lead guitar, has been playing around New Orleans for a dozen years working with Professor Longhair and numerous other bands. With him will be Lon Price on sax, John Vidacovich on drums, Dave Watson on bass, Clay Hemphill on keyboards and special guest Karen Martin as vocalist.

One of New Orleans' most high energy bands, **THE RHAPSODIZERS** are fast becoming a legend in a city already brimming with R&R(&B) heroes. Consisting of Eddie Volker on piano, Frank

Continued to page 39

Thrilling Voices: Aaron Neville and Lee Dorsey

In an idiom remarkable for the idiosyncratic qualities of its vocal pioneers, from the sheer exclamatory force of Smiley Lewis to the sweet and sentimental touches of Chuck Carbo on the Spiders' "Bells In My Heart," there emerged a breed of singer who had to project over a steaming horn section on a fast dance blues and slink around a rhythm section on slow ballads.

Aaron Neville grew up during the era of black harmony groups such as the Orioles and Clovers, developing at an early age a style akin to that of Sam Cooke in his Soul Stirrers period. He first sang professionally in 1954, but didn't graduate to recording until 1960, at which time his distinctive high tenor was in full bloom. Stints with the Hawkettes and a road trip with Larry Williams reinforced his technique. One big national hit ("Tell It Like

It Is") and several regional ones offer evidence to his mastery of the ballad form, complete with eloquent falsetto swoops and angelic hovering.

He appears regularly at local clubs and is presently organizing a band that will tentatively include family members: brother Art and son Ivan (who calls his dad "A. N."). At this year's fair, he will once again appear in the gospel tent. Catch him in both places and get the shivers that

only a great voice can give.

Lee Dorsey is a light-hearted, multi-faceted singer with a string of hits: "Sittin' In La La," "Holy Cow," "My Old Car," "Get Out My Life, Woman," "Workin' In A Coal Mine" and "Ride Your Pony." His voice is a wondrous, nimble thing, full of happy whines and whimsical moans. He is responsible for some glorious lyricism: "Holy smoke, well it ain't no joke," "It may sound funny, but I don't believe she's comin', hunnh" and the unforgettable "Do re mi fa so la ti forget about the do and think about me."

A local club owner and car buff, Dorsey has been in semi-retirement in recent years, and his appearances are all to infrequent. With any luck, we just might get to see his pistol in "Ride Your Pony."

By Vincent Fumar

RHYTHM & BLUES

Bua on drums, Clark Vreeland on lead guitar, Camile Boudoin on guitar and the inimitable Becky Kury on bass and vocalizations. The Rhapsodizers play good, hard and loud. They'll also be backing up Earl King and Lee Dorsey on their set.

CHOCOLATE MILK has solidified their position as one of the city's top bands by having a string of hits over the past few years. The band, all New Orleanians, have three L.P.'s on R.C.A. and are working on a fourth disc to be released in June. It'll be produced by Allen Toussaint. Their hits included "Actions Speak Louder Than Words," "How About Love," and "Comin'." The band includes Joseph Fox III (trumpet), Amadee Casternell (sax), Spede Hughes (lead guitar), Dwight Richards (drums), Kenneth "Afro" Williams (percussion), David Barrod (bass), Mario Pio (guitar), Robert Dabon (keyboards) and Frank Richards (lead vocals).

RED BEANS AND RICE REVUE have been together about a year playing in and around the New Orleans area. Since they originated in Lafayette, their music has a Cajun-country flavor, though

it's mostly original stuff. Personnel are: Mike Danisle (guitar), Victor Palmer (alto sax), Ronnie Palmer (tenor sax), Randy Barras (pedal steel), Steve La Croix (bass), Mark Dominique (guitar) and Mike Binet (drums).

THE DIXIE KUPS, New Orleans' most important girl group ("Chapel Of Love," "Iko Iko"), are tough rather than tender. Their songs have a defiance well reflected in their chantlike style — you can almost skip rope to "Iko Iko" — but then where did you think they got those wild rhymes?

CLARENCE "FROGMAN" HENRY is, along with Fats Domino, the consummate master of the good-humored-broken-hearted style — when his songs are not dealing with domestic miseries and reparations, they are apt to be filled with barnyard noises which suggest a swelling, rolling humor and a consistent self-delight.

IRONING BOARD SAM, with his button board, has achieved something close to the old New Orleans tradition of the piano man — the guy who walks around with a small piano hanging from straps around his shoulders — although he is far flashier than those earlier modest performers.

No self-respecting fair would be complete without a few clowns around to liven things up, it's an old venerable tradition. So, for your edification and pleasure, we've brought you some fine members of this estimable profession direct from the Big Top. Marty Sherman, Michael Perry and Bob Smith are former members of Ringling Bros. and Barnum and Bailey Circus. They were clowns with the Blue Unit for several years before striking out on their own. Little Punch the Clown has been a professional jester for 27 years. Starting out in the South, he has since worked circuses, fairs, benefits, parties and the streets all over the country. He's performed for the Jerry Lewis Telethon, done public relations for Macdonald's and is now at the fair where he's sure to amuse everyone who crosses his path. Meanwhile, Johnny Bonck the Penguin will delight you with the ancient art of mime.

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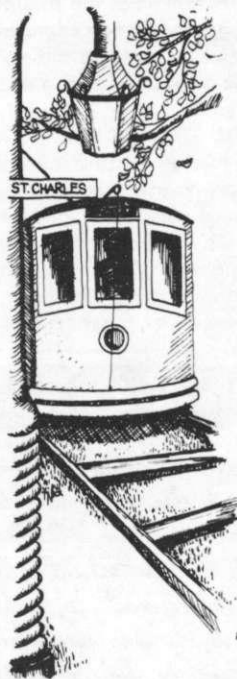
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TRADITIONAL JAZZ

Continued from page 34

are used to the Saturday night fish fries of prohibition days. The early festivals were spontaneous affairs, without tickets, stages or time schedules. All that was needed were a few eager players, a mound of fried catfish and a red Kerosene lamp which served as a communal engraved invitation.

DAVE "FAT MAN"

WILLIAMS may hold the record for picking fish bones clean in between belting out his "way back 'o town blues." Williams who first tapped the ivories at age five, was by his twelfth birthday, a fixture at nickel parties on "Blue Mondays, when they had parties instead of going to work." He played with two of his second cousins, Paul Barnes and Lawrence Marrero, at the Cadillac Club near the Industrial Canal, and by the late '40s, Dave had performed at the then prime New Orleans clubs — the Caladonia, the Dew Drop Inn, the Club Desire and the Hideaway. "Fat Man" has made the rounds with just about anyone you could name.

Cigarette firmly planted between his teeth, felt hat resting on his head as neatly as a duck decoy in the blinds, **ISIDORE "TUTS"**

WASHINGTON has ruled the keyboards from New Orleans to St. Louis to Santa Rosa, and

has collaborated with such grand company as Papa Celestin, Kid Rena, Clyde Kerr and "Papa" French. "Tuts" got his first taste of showmanshi- at age ten, when he joined the speak-easy-fish-fry circuit.

While working in a box factory, **Raymond Burke** spotted a piece of wood with a lot more possibilities than the stacks of cartons. And thus, he made his contribution to the "spasm bands" (consisting primarily of kids with home-made instruments), when he picked up the bobbin and covered the center with a piece of paper, thereby creating his version of an improvised kazoo. Burke fribbled with a score of legitimate instruments, but at sixteen, he invested \$3 in a clarinet and has played it ever since. Burke considers himself a good listener and has absorbed ideas from the Shields' Brothers, the Brunies Brothers and their contemporaries. The result is a style that's inimitable. Burke cut his first record in 1925 for Columbia Records with a band called the Goffus Tin Roofus; he later made appearances at the Absinthe House and Dondy's Inn, and toured with Leon Prima's band to St. Louis, Nashville and Memphis.

KID THOMAS VALENTINE articulates a rare combination of drama and humor on his trumpet and has abided by the old Chicago motto, "Let joy be unrefined." The swing-band leader is famous for his repertoire of every type of

dance music from waltzes to rumbas to foxtrots. But it wasn't until Kid Thomas became a regular at Speck's Moulin Rouge that he was able to concoct some jitterbug accompaniments (most club owners forbid such acrobatics). His current band, the Algiers Stompers, have been together for over thirty years.

GEORGE "KID SHEIK" COLLAR, leader of the Storyville Ramblers, is a native Orleanian whose style is often compared to that of **Wooden Joe Nicholas**. Over the years, Kid sheik has tuned his trumpet with a number of leading brass bands, including Kid Rena's Marching Band, the Eureka and Olympia.

THE DUKES OF DIXIELAND, while still considered practitioners of traditional jazz, have contemporized that music; and thus, a typical Dukes concert might feature old standby "South Rampart Street Parade" followed by the offbeat "Gillette March," inspired by a no-nick razor blade commercial. And while their sound is the epitome of homebred jazz, the group has been seasoned by New York and Chicago sounds due to the influence of John Shoup, who directed the band after the death of two of the founding Assunto Brothers. Native Otis Bazoon, clarinetist, alto and soprano saxophonist and leader of the group, stems from a musical family (his mother still plays). **George French**, son of "Papa" Albert French, perhaps once the most influential young players in the city right now, is an electric bassist as well as a vocalist, and his unique blend of gospel and jazz sounds have given the group a distinguishable style. Other members include trombonist **Bob O'Rourke** (whose rendition of "Just a Closer Walk With Thee" is inevitably a crowd pleaser); bassist **Al Bernard** (who "walks" in the same style as Le Roy Vinnegar, but when he solos, he's strictly his own man); and **Frank Trapani** on trumpet and flugelhorn; and pianist **Billy**

Meynier, graduate of Dunc's Honky Tonks, the 33rd Army Band. The Dukes have tuned up with Ella Fitzgerald, Peggy Lee, Tony Orlando and Dawn and Mel Torme.)

A virtuoso of the trumpet and the drums, **PERCY HUMPHREY** is most reknowned for his role as a brass band musician, but he has always kept a finger in ill-lit nightclubs and dancehalls. A protege of his grandfather Jim Humphrey, Percy is the youngest of the Humphrey brothers, has led the Eureka Brass Band since 1947 and has jammed with the George Lewis band. In recent years, he has frequently "spanked the worries with Blues and Traditional Jazz" with **Sweet Emma Barrett**, the Bell Gal.

At Preservation Hall during the '60s, Humphrey shared the stage with **LOUIS NELSON**, whose resume boasts of his association with Joe Gabriel's Band in Thibodaux, the Original Tuxedo Orchestra, Kid Rena's band and the Sidney Desvigne orchestra. During the depression years, Nelson articulated the times through the WPA music program, and afterwards joined Kid Thomas' stables. He headlines the festival with his latest band, **THE LOUIS NELSON BIG FOUR**.

A veteran of riverboat stompers and marching band ensembles, the ambidextrous **LOUIS COTTRELL, JR.** is prolific on the clarinet and the sax. His father, Louis Sr., a prominent drummer, was noted for his workouts with A. J. Piron and Manuel Perez. Cottrell, has taken full advantage of his background, has joined Piron on occasion and has limbered up in the spotlight with Sidney Desvigne, Chris Kelly, Bebe Ridgely and the Young Tuxedo Brass Band and Blanche Thomas.

Hailing from Delacroix Island, trumpeter **MURPHY CAMPO** approaches his 25th year as a musician; he has appeared with both Pete

Continued to page 40

Snookum Russell, In His Own Words

Born April 6, 1913 in Columbia, South Carolina. About the age of five, I learned how to play the family's organ. At six I was playing drums. During early school days until high school graduation I became a leader of a big band. I never made tops, but acting in the capacity of a minor league president, I became nationally known, sending to the big league such giants as J. J. Johnson, Fats Navarro, and my man Mr. Ray Brown. I feel as great as anybody. Yeah!

(Note: accompanying Snookum Russell are drummer Stanley Williams and Joe Peyton on bass.)

TRADITIONAL JAZZ

Continued from page 41

Fountain and Doc Severinsen, and has been a regular at the Blue Angel on Bourbon Street.

Of more contemporary stock is **Ronnie Kole**, familiar to New Orleansians for his consistent participation in nationwide fund raising drives for charitable organizations. Kole has a versatile act in storage, which includes anything from a traditional jazz format to the sound of the big bands to ice-cube-jingling nightclub melodies.

With a repertoire extracted from some ragtime numbers tucked away in the Tulane Jazz Archives, the **NEW ORLEANS RAGTIME ORCHESTRA** was formed ten years ago and has added marches, blues, cakewalks to their agenda. The bulk of their favorites is, however, still orchestrated rags, and the band members are purists, certain to play the music as it was written. The group features violinist-narrator **Bill Russell** (who also has ties with Preservation Hall and the **NORD Symphony**); **Lionel Ferbos**, trumpeter and vocalist who has seemingly collaborated with everybody who's anybody in jazz circles (Manuel Perez, Papa Celestin, Sidney Desvigne, being just a sample); and **John Robichaux**, drummer and vocalist who sometimes plays spot jobs with other bands.

Three junior members of the orchestra have established a slew of fervent fans locally. On clarinet, **Orange Kellin**, a native of Sweden, made his first recording with a local band after less than a month of gigging in New Orleans. He has led the New Orleans Joymakers and has been in more combinations than a three-piece reversible suit. Also of Sweden, pianist **Lars Edegran** has performed with numerous traditionalists and is founder of the orchestra. Bassist **Walter Payton Jr.** has accompanied such greats as Cab Calloway and Brook Benton and has a solid

background in classical string bass.

More exotic than an ice-cream cone dipped in truffles is the **NEW LEVIATHAN ORIENTAL FOX-TROT ORCHESTRA**, who has rediscovered the Fox Trot and has flaunted it everywhere from benefits at the Saenger Theatre to NBC's airwaves for Saturday Night Live's Mardi Gras special. With an eyefull of members piled on stage like refugees from the Turkish empire, their extensive program includes works by masters of Occidental music, such as Clarence and Spencer Williams, Eubie Blake, John Phillip Sousa, Irving Berlin, Kalmar and Ruby and Scott Joplin.

The festival is pleased to present child prodigy **HARRY CONNICK, JR.**, nine-year-old pianist and singer who started playing at three-and-a-half. Connick made his first public appearance at five, doing his rendition of the Stars Spangled Banner at a political rally. Last year, he studied at the Loyola School of music for two semesters, concentrating on the classics. Currently, he has been perfecting his style with a private tutor. Backing up the festival's youngest maestro are **Walter Peyton** on bass, **Andy Moses** on clarinet and drummer **Freddie Kohlman**.

The traditional jazz musicians here are the city's proudest possessions. The rapport between the musicians themselves and the musicians with the audience is something you can't appreciate just by listening to records. They are a breed of people who have reason to be snobbish but aren't. Watch them tolerate a noisy group of half-attentive convention-goers; they still put a tremendous effort into their music, and overlook the fake Mardi Gras procession with flaming desserts strutting down the center of the ballroom.

BOB GREENE is one of the foremost ragtime pianists in

Continued to page 44

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Fats at the Fair

Antoine "Fats" Domino, one of this city's most famous musical ambassadors, will be making one of his rare appearances in New Orleans at the Louisiana Heritage Fair on Sunday, April 24.

Fat's appearance at the Festival, held at the Fair Grounds Race Track, has special significance since his father was a stable-man there for many years, and Fats himself worked at the track before he started on the road to stardom. His brother, Alphonse, has worked here for years, maintaining the family tradition.

Fats Domino's music is pure New Orleans — he started working back in the late '40s with Dave Bartholomew's band, and has always used New Orleans musicians in his own orchestras. One of the original great stars of rock 'n roll, Domino has had 21 gold records over his 30 year career. He still packs 'em in in concert and club performances throughout the world.

Around and About

The following performers will also appear at the Louisiana Heritage Fair:

Butch Mudbone, Kurt Kasen & The Wheeler Sisters,

Brooklyn Bob Weiner & John Mooney, George Dorko, Groundhog (Guy Richards), Andrew Jackson, Emile Guess, Leigh, Joelle & Wanda, Breadline Side Show Children's Theatre, Equinox Dance Group.

Bobby "Blue" Bland



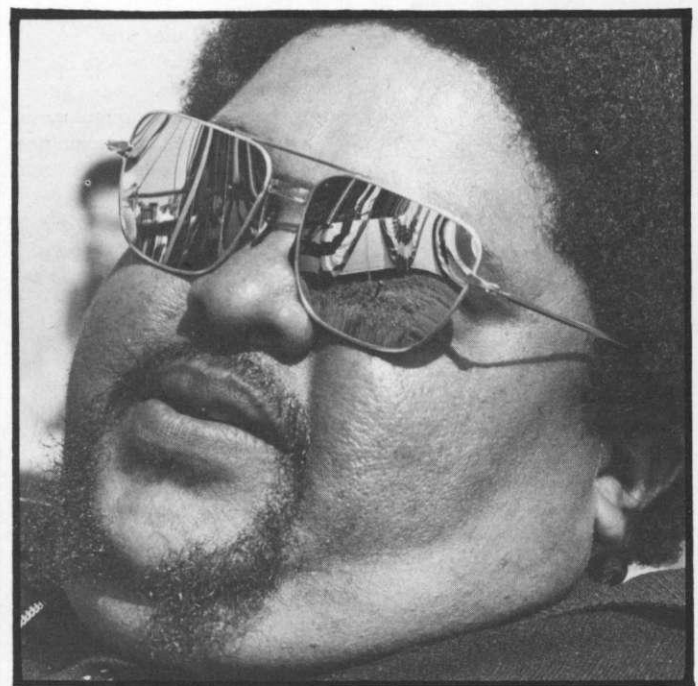
In Charles Kell's "Urban Blues" (which also contains a delightful blow-by-blow account of a Bobby "Blue" Bland appearance at Chicago's Ashland Auditorium), there is a reference to Bobby "Blue" Bland as "a man for all women" — and some bits and snatches of response from the ladies themselves. They call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

Bland, a giant in the field of R&B and modern urban blues, was born in Rosemark, Tenn., on Jan. 27, 1930. When his family

moved to Memphis, he started singing, and soon at the behest of B. B. King and Rosco Gordon, signed a contract with Modern Records. His career was interrupted by three years of army service, but upon his discharge in 1954, he signed with Duke Records and began a string of nonpareil recordings (he has since changed labels without breaking his stride).

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

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



CONTEMPORARY JAZZ

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contemporary jazz in New Orleans is a fusion of Dixieland and anything and everything that sounds good. The modern jazz you hear at the Jazz and Heritage Festival is as unique as Dixieland, Cajun music and rhythm and blues. It is music filtered through the gumbo pot and unmistakably New Orleans.

Because of its port on the Mississippi, New Orleans in its earliest days was known for the peculiar makeup of its population. Early settlement by the French, the importation of German laborers, and the arrival of some 5,000 Acadian exiles laid the early foundations of the city. They were followed by settlers from Mexico and the West Indies, especially from Santo Domingo, and with the growing commerce, people from all over the world. The Creole element predominated and black slaves imported to toil in the cotton and cane fields became an increasingly significant part of the population. Of course, all these people brought their music with them and it is not difficult to imagine the rich mixture of sounds slowly and imperceptibly crossing over and merging.

This piece of history is not insignificant when one understands that contemporary jazz is the most eclectic of all music, unperturbed by class or color, by place or period. It is the music most open to new sounds, to new instruments and to new explorations. It is a music made up of old ingredients and in New Orleans it grows just as naturally as sweet olive in the French Quarter.

This year's program brings back **Germaine Bazzle**, with her patented, high-pitched bird-like warbling. Long a fixture at Mason's VIP Lounge, she is joined by the **Gentlemen of Jazz**, featuring Cornelius Bass (drums) Red Tyler (tenor sax), Edward Frank (piano),

Matt Perkins (vibes and congas) and Walter Peyton (bass). Their following is loyal and broad and their music rarely disappoints.

Clarinetist **Alvin Batiste** is the bearer of a distinguished musical name in New Orleans and director of the Southern University Jazz Institute. He leads a group of sophisticated and musically educated performers, often composed of his own students, versed in traditional New Orleans music twisted and made new.

In recent years **Ellis Marsalis** has attained the kind of recognition he has long deserved. Among musicians his talent for piano playing has never been questioned. Exposure at Lu and Charlie's and at the Hyatt Regency's Le Club have established him once and for all as foremost among keyboardmen. Born in New Orleans, he has played with Ornette Coleman and Charles Lloyd and with the Merv Griffin and Johnny Carson big bands.

To me **James Black** is lightning. Listening and watching him play the drums is a revelation in coordination. His speed, timing and rhythm work together to drive a band the way it should be driven. He was an early session man for Allen Toussaint and has played with Miles Davis and many other big names. Watch him to see what can be done with drums.

For a time considered too hip and too jazzy for New Orleans, drummer **Ed Blackwell**, a veteran of the Ornette Coleman band, recently returned home from New York to play at Lu and Charlie's — and he's back again. He's ailing now and needs regular treatment on a kidney dialysis machine, but it doesn't seem to have slowed him down.

Woodenhead formed at Loyola Music School two years ago and has been playing clubs around town. They play fusion music — rock and jazz — in the Mahavishnu John McLaughlin vein. The group is composed of Dan Cassin

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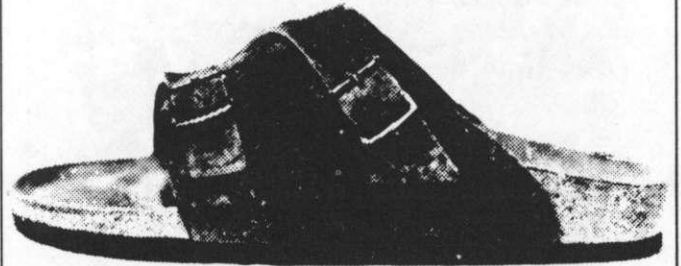
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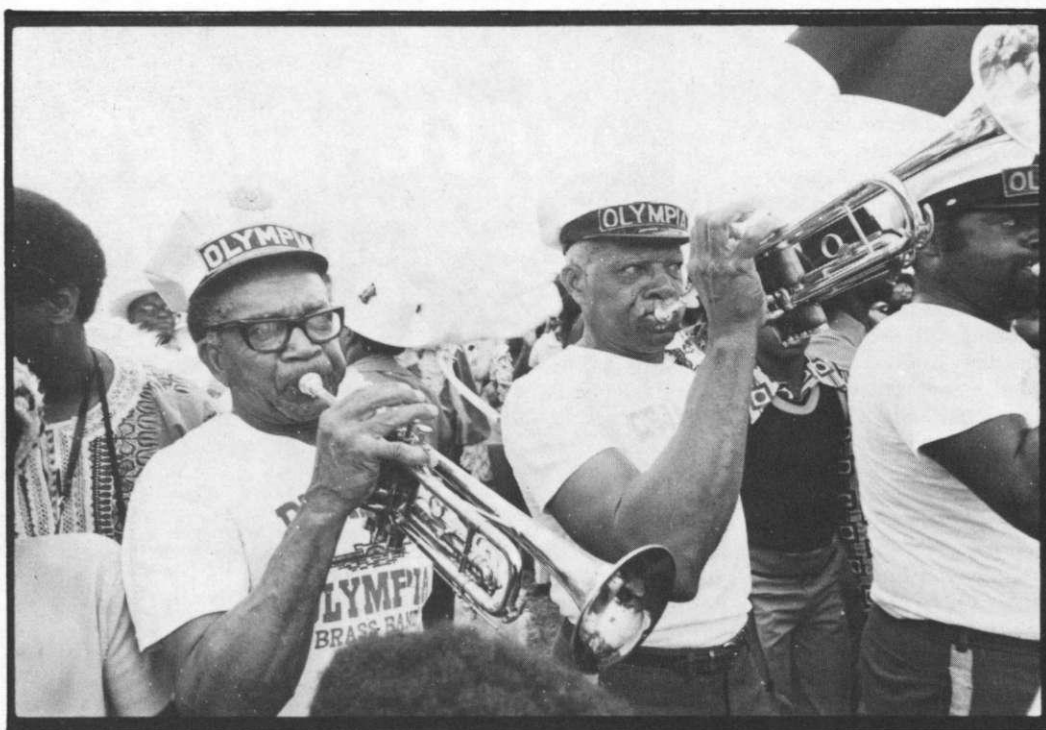
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Photo: Mike Smith



Kid Sheik, Edmund Foucher & Milton Baptiste

TRADITIONAL JAZZ

Continued from page 41

what is now a fullblown revival of this demanding musical style. He's been at it for many years and is probably the greatest exponent of Jelly Roll Morton alive today. He lives in New York, but loves New Orleans.

By Laura de Vincent

Brass Bands

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

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

"The marching bands that were started by Negroes in imitation of the Napoleonic military marching bands of the white Creoles also fell into two distinct categories," writes LeRoi Jones in "Blues People." "There were the comparatively finely trained bands of the Uptown, darker New Orleans Negroes (which did not begin until well after slavery was abolished). These bands were used for all kinds of affairs; in addition to the famous funeral processions,

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Photo: Ken Landry



Edmund Foucher

Photo: Josephine Sacabo



Scene Boosters



Raymond Burke

BRASS BANDS

Continued from page 44

they played for picnics, dances, boating trips and the like."

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

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

THE FAIRVIEW BRASS BAND was founded by Danny Barker, a local maestro who played with the big bands for many years, including those of Benny Carter, Cab Calloway and the De Paris brothers. Band members include descendants of great local jazzmen. Among them: Walden Williams, William Smith, Steve Catton, Donald Polk (trumpets), Larry Davis (trombone), Jere Mims, Ernest Toussaint (clarinets), Harry Sterling (bass), Deborah White (piano), Dwight Perria, Byron Washington, Gerry Anderson, Darrell Brock (drums), and Diana Washington (dancer).

THE OLYMPIA BRASS BAND, organized in the early '60s by saxophonist and leader Harold Dejan, is one of the most popular brass bands in the city today. Members include: Milton Batiste, Kid

Sheik Colar, Emanuel Paul, Nowell Glass, Gerald Joseph, and Andrew Jefferson.

THE TUXEDO BRASS BAND, founded in the mid-'30s by the late John Casimer, is among the oldest of all the famous brass bands. "Jazz Begins," a collection of New Orleans street, funeral and parade music, was recorded by the Young Tuxedos for Atlantic in 1958. Current members include: leader Herman Sherman, Josh Simmons, Gregory Stafford, Lawrence Trotter, Ernest Watsons and Charles Barbarin.

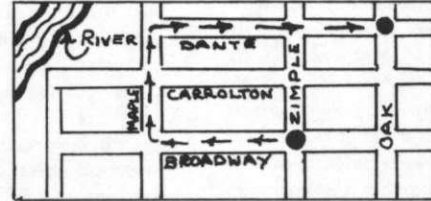
THE HURRICANE BRASS BAND was organized as an offshoot of the Fairview Brass Band. Leroy Jones and his band have already established themselves as one of New Orleans' most exciting street bands.

DOC PAULIN'S BRASS BAND, a non-union band whose membership varies considerably, has been playing together more or less regularly for a number of years and acts as a spring board for many promising young musicians.

Hailing from Minneapolis, the **HALL BROTHERS BAND** is one of the most proficient white jazz bands outside of New Orleans playing New Orleans music. Ten years ago, the band bought its own club, the Emporium of Jazz, and became the first such enterprise in Minnesota to regularly book great New Orleans musicians and bands (among them, Kid Thomas, Punch Miller and George Lewis.) Personnel includes: Butch Thompson (clarinet, solo piano); Mike Poland (guitar, banjo, tenor sax, piano); Don Berg (drums); Bill Evans (string bass and trombone); Charlie DeVore (cornet); Stan Hall (piano); and Russ Hall (trombone).

Other groups scheduled to perform at the festival include the **Young Men's Olympians Social Aid and Pleasure Club** (led by Albert Carter), and the **Scene Boosters** (with Harold Fedison).

By Laura de Vincent

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TRADITIONAL MUSIC

Continued from page

society and music, and is an important influence in early jazz. It was among the first forms of self-expression that the displaced black man developed in his new country. The music has persisted 'til this day in rural Mississippi. The group consists of Otho Turner and his family, with Napoleon Strickland on cane fife. The group has carried their music to numerous festivals around the country.

UGANDA, like the Como group, also plays percussive music with strong African ties. It's made up of a group of drummers who have been getting together for about seven years to make music and have a good time. They first appeared at the Jazz Festival in 1975 and have been back ever since. They consist of August Honere (bass drum), Al Roberts (lead congas), Crip Adams (congas), and Robert Lee (flute).

THE KEY WEST

JUNKANOOS are a traditional calypso band from Key West, Florida. They've been performing as a group for 12 years and for many more years at parties and social gatherings. Instruments include cow bells, piano, congas, saw and maracas. Personnel are Bill Butler, the leader, Alvin Scott, Lee Williams, Charles Alley, Kennie Rahmeng and Leonard Allen. They were a great hit at last year's festival.

IRVING McLEAN is a master of the steel drums, a unique instrument consisting of numerous notes hammered into the tops of discarded oil drums. The instrument was developed by folk musicians in Trinidad during the Second World War. Irving McLean was one of the first to introduce the instrument to the United States, and has pioneered in its orchestration. There are often 15 or 20 drums in a group, each with different notes, which brings us to our next group, the **U. S. NAVY STEEL BAND**, which is just such an

ensemble. The band is currently stationed in the New Orleans area and is under the direction of Charles E. Cardwell.

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



Bongo Joe

THE MARDI GRAS INDIANS

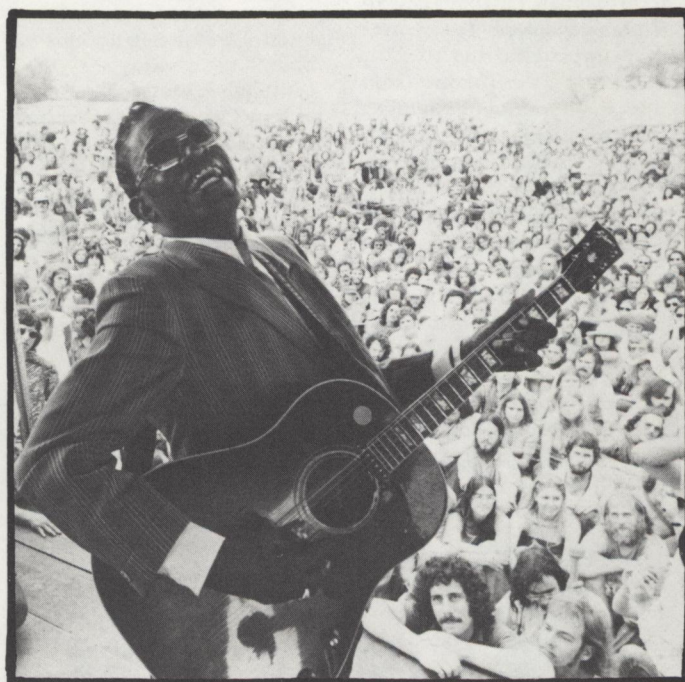
have been a favorite at the Jazz Festival since it's earliest days. It's one of only three times a year that they come out in all their dazzling splendor — the other two are Mardi Gras and St. Joseph's Day.

There will be a number of Indian tribes appearing at the festival this year. Uptown groups will include the Wild Magnolias, Chiefs Bo Dollis, and Monk Boudreaux; Chief Pete and the Black Eagles; and the Wild Tchoupitoulas, Chief Jolly. Gerald, Chief of the White Eagles will bring a group of downtown Indians from several tribes. The suits this year are the most dazzling ever! If you want to see how they're made, check 'em out in their crafts booth where they'll be sewing and doing beadwork.

By Andy Wallace

Odetta Sings the Blues

Since her emergence in the folk music revival of the '60s, Odetta has gone on to become one of the most accomplished, versatile black women singing today. She's worked steadily over the years developing her powerful vocal and guitar styles, which are rooted in traditional black musical forms. At the Heritage Fair, Odetta will be doing a special tribute to Bessie Smith, the immortal singer of the golden age of blues. She'll be backed by an all-star band of New Orleans blues artists. Her husband, Louisiana Red, a fine performer of traditional blues, will also be on hand.



SAM "LIGHTNIN'" HOPKINS

An all-star blues band, composed of Mike Bloomfield on guitar, Mark Naftalin on piano, Nick Gravenites on guitar, Roger "Jelly Roll" Troy on bass and Bob Jones on drums, is making a special trip from the West Coast to perform at the fair. They're called aptly enough, the Bloomfield Blues Stars. Most of the band have been playing together for years, most notably with Paul Butterfield's Blues Band, probably the best white Chicago style blues band to come down the pike. Recently, they've been working around the San Francisco Bay area a lot, still playing funky hard driving blues, both traditional and of their own composition. Mark Naftalin and Mike Bloomfield will also perform sets at the festival, as both are fine solo performers.

Photo: Mike Smith

BLUES

Continued from page 31

family. A musician at 10, he grew and achieved renown as a swing guitarist during the late '40s. Since that time he's been playing steadily, absorbing and learning all the while — a musician's musician. Backing Gate will be Gate's Express, a new band that's been with him since his return.

ROBERT PETE WILLIAMS is a Louisiana country bluesman of great renown. Born in 1914, he didn't start playing the blues until he was twenty and plays exclusively in a modal fashion and like so many other great bluesmen — Bukka White, Son House and Leadbelly, among them — has a history of violence behind him — he did time in Angola. He tours constantly now, singing blues for people of every nationality.

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

Currently, he plays the nightclub circuit in Baton Rouge and Lafayette and occasionally performs in other areas of Southwest Louisiana. A professional lyricist, he has received much recognition from fellow musicians for "Grave Bounce," "Going Down Slow" and "How Can You Do It." Gray will be backed up by an assortment of guitarist friends whom he refers to as "his cats."

LITTLE FREDDIE KING & PERCY RANDOLPH. Born in McComb, Mississippi on July 19, 1940, Little Freddie's first guitar was made of horse-hair string. Influenced by Lightnin' Hopkins mainly, he has played with nearly every blues band in the city and in

Shrewsbury. He has an album on Ahura Mazda Records, plays slide guitar with a beer can, and a good bass as well. Little Freddie will be playing with Brother Percy Randolph at the Heritage Fair.

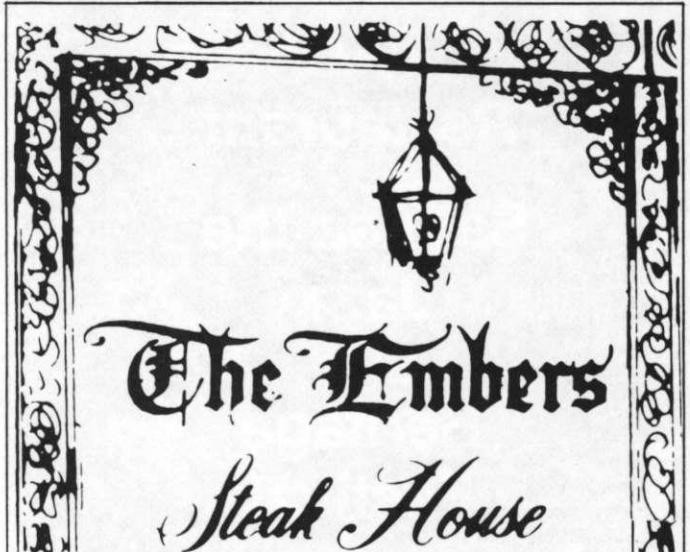
Randolph is a harmonica virtuoso whose repertoire encompasses not only his own jazz compositions but marches, standards and Creole music.

FORD "SNOOKS" EAGLIN was born in 1936, and, when less than two years old, was left blind from a brain tumor. For many years, he simply played in the streets of New Orleans, in the tradition of the first recorded generation of blind, itinerant bluesmen, like Blind Lemon Jefferson, Blind Boy Fuller and Blind Willie McTell. "He learned from records a wide variety of songs and was attracted to the blues of older men as well as Spanish 'Malaguena' or Jimmy Rodgers hill-billy songs." — Paul Oliver, "The Story of the Blues." Snooks is a fine sophisticated blues guitarist and vocalist, and is also a fixture of many of Professor Longhair's appearances.

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

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

Continued to page 53



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GOSPEL MUSIC

Continued from page 33

fortunately, church is free. There's no charge to moan and testify and get happy, and Jesus doesn't levy a tax on souls. That gospel is popular in New Orleans can be attested to by the excellence of its singers and choirs here, and by a brief glance at the Church pages in almost any issue of the Louisiana Weekly, in which there is always a lengthy series of gospel shows every week, not to mention choirs' weekly services in their home churches. (Two of the

always lovingly trained amateurs (it is no longer fair to say as one perhaps once could of such '20s gospel singers as Blind Willie Johnson or Sister Arizona Dranes, that they do not live in this world — modern gospel singers often allow themselves considerable, often shrewd, latitude in making incisive social comment — one of my particular favorites is Madame Edna Gallmon Cooke's series of metaphors derived from baseball with a batting lineup out of Scripture in her song. "My Journey Home" — today's singers are usually aware of all the varieties of sin they frown



The Zion Harmonizers, with John Hawkins

finest of gospel singers were, of course, locals — Mahalia Jackson and Bessie Griffin — and although they have perhaps achieved the most lasting fame in gospel annals as recorded by such perspicacious scholars as Tony Heilbut and Horace Boyer, they are merely symptomatic of the glories of local gospel.) But at least the veils of the tabernacle have been rent and it is possible to glimpse, if only briefly, the treasures within.

It would be impossible to reckon the exact number of choirs, groups and soloists in the city — every church has its own, and in turn there are often several choirs within one church and perhaps several splinter groups out of the one choir. Church groups are usually composed of enthusiastic, often gifted,

upon from within the sanctity of brightly colored choir robes).

The gospel hierarchy in New Orleans is small — a few disc jockeys, some highly vocal ministers (the Reverend Meyers of Mount Moriah, a church with perhaps the single most spectacular set of choirs and groups, is content to sit by the side when his choirs perform) and Sherman Washington, a human dynamo, who besides his singing with the Zion Harmonizers — a highly polished and entertaining local group that has been around since 1939 — also organizes the groups for the Jazz and Heritage Festival and probably knows more about local gospel than anyone, bar none.

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GOSPEL MUSIC

Continued from page 48

The disc jockeys (I must include the fabulous Camille Hardy although I know she prefers to be called a "Gospel Announcer," since live groups usually appear on her show) form a curious dichotomy. The women — Camille Hardy, Bessie Swanson, even that Sacred Vessel, Mother McGregor Jones, a woman with a tough baritone voice that makes every prayer a commando raid on the conscience, who beams beatifically and beats time

political talent and shrewdness hidden behind his often beaming face — listen to him sprinkle dedications like balm from Giliad some Sunday morning, if you don't believe me.

And of course, the singers themselves. There would have to be a numbering at Bethlehem and a massive roll-calling before I could enumerate them all. Each church has its own, but among them some of the more vibrant are the Greater St. Stephen Youth Choir, the Ebenezer Mass Choir, the First Church of God in Christ Choir, Lois Dejan's Remarkable Youth Inspirational Choir, the Fifth



Betty Lafayette with the Rev. Ott

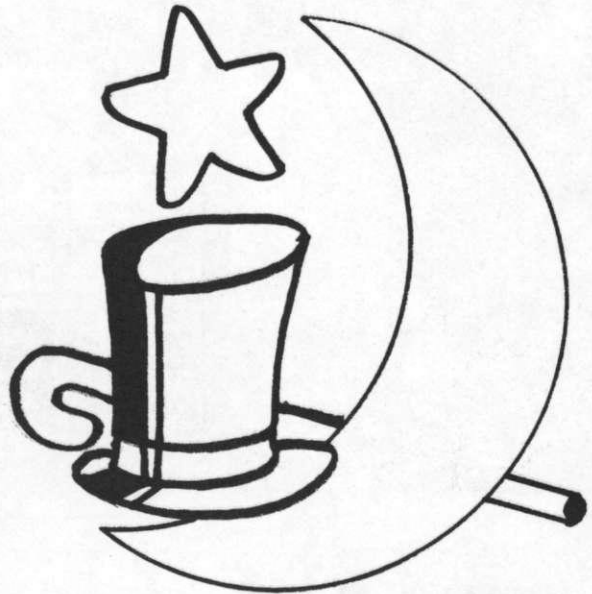
with her fists while her Prayer Tower Choir sings — are often disarmingly folksy and informal. Camille Hardy's introduction of groups is sprinkled with references to local geography, she is on personal terms with both performers and audience. The men are altogether slicker — Dr. Daddy-O's cultured tones, ubiquitous dark glasses, and inimitable chuckle of delight — all bespeak a long seasoning experience in radio (he is also an art professor of some renown and I am sure he is wonderful at it, since there is just something naturally easeful about his polish); the Reverend Herman Brown, always immaculately dressed and equally immaculately self-possessed, is also a gospel impresario, and he seems to have the impresario's

African Baptist Church Youth Choir, the Youth In Action Choir, the Good Hope Baptist Church of Gretna and the Nineva Baptist Church of Kenner Choirs, Mother McGregor Jones' superb Prayer Tower Choir, the various Mount Moriah Choirs (especially their Number Two Choir, led by the indefatigable Betty Lafayette who also accompanies and directs the smaller group known as the Heavenly Melodies, and the Mount Moriah Youth Choir), the Mount Carmel Baptist Church Choir, the Greater St. Andrew Choir, the Gospel Soul Children (who also performed so memorably on Channel 12's Gospel program which was televised nationally — if only they

Continued to page 51

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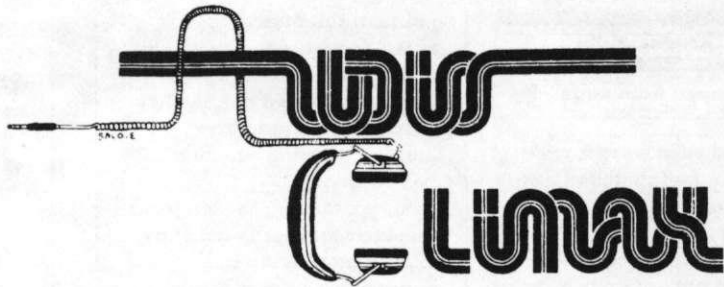
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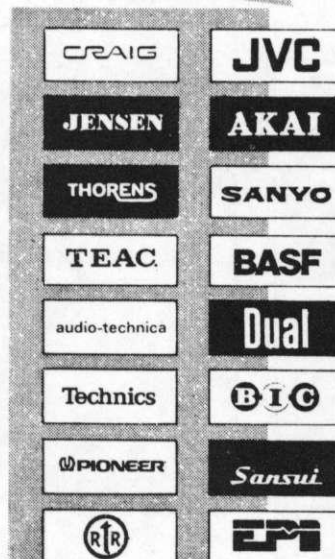
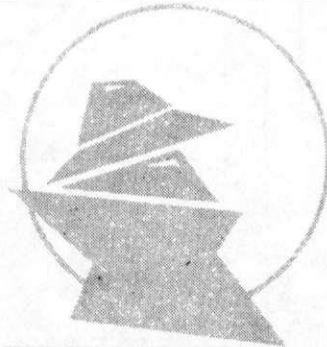
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CONTEMPORARY JAZZ

Continued from page 43

(electric cello), Jim Robinson (guitar), Edgar Lipps (piano, bass), James Comiskey (drums) and Chris Gogh (piano).

John DeBellvue has been playing around Lafayette where he was a student at USL, and has only recently moved to New Orleans. Playing his own high energy compositions on piano, he leads a group composed of Arthur Hyde (sax), Kenny Mayne (drums), Craig Roeckle (bass), Billy Ware (percussion).

Together for three years and playing mostly "underground," **Sources** is composed of Frank Stone (percussion and bass clarinet), who is 70 years old, played with John Sousa and does piano tuning on the side; Nicolas Sazenbach (saxophone, percussion); and Ramsay MacLean (bass).

Kid Jordan (alto, tenor and soprano sax) will be featured with the SUNO Big Band and as the leader of the Improvisational Arts Ensemble which also includes Alvin Thomas (tenor sax, soprano flute), Clyde Kerr, Jr. (trumpet and flugelhorn) and Ramsay MacLean (bass).

Arriving from Detroit nearly two years ago, pianist **Willie Metcalf** has quickly become an important member of the New Orleans music scene. He has toured with the Stevie Wonder and Supremes bands and played with the likes of Sonny Stitt, Kenny Burrell, Yusef Lateef and Joe Henderson. He will be featured on solo piano and as leader of the Academy of Black Arts Ensemble, consisting of six horns and a five-piece rhythm section.

Blind guitarist **Eric Levy**, a native of New Orleans now living in New York, brings a jazz rock trio that will feature John Vidacovich on drums. Seen locally at Jed's, Levy has been playing for nearly 15 years and has recently done some work with Deodato.

Vidacovich, who will be seen playing with numerous

other groups at the Jazz and Heritage Festival is one of the smoothest drummers around. His personal taste leans towards the outer edges, though he's capable of playing funk, rock and mainstream jazz as well.

Porgy Jones picked up the trumpet while in grammar school and never put it down. A New Orleans native, he has toured the United States, Mexico and the West Indies and played with Horace Silver, Art Blakey, Curtis Mayfield and Jerry Butler. The Porgy Jones Experience includes Reggie Houston (sax), Errol Thompson (percussion), Anthony Hamilton (bass), Keith Vernetto (piano), and James Black (drums).

Felicity, led by Patrice Fisher (harp, flute) plays creative, improvised music. Joined by Ramsey McLean (bass, cello) and John Vidacovich (drums) their music challenges and probes.

Larry Coryell is one of the brightest young guitarists working in the medium of jazz rock. He began recording back in the late sixties for Vanguard, has a highly regarded album called "Spaces" and did an acoustic disc with Ralph Towner. A couple of years ago he formed a group called "The Eleventh House" and ventured into funk. His following continues to grow with each new recording and appearance.

VICTOR SIRKER is an excellent guitarist who has worked with numerous bands around town, including Willie Tee, the Billy Gregory Band and the Porgy Jones Experience. He'll be doing two sets at the Fair, one with Steven Smith, as a guitar duo, and another as the **VICTOR SIRKER QUINTET**, with Clay Hemphill, Dave Watson, Jay Gurnsbacher, and Laverne Butler.

By David Hershkovits

GOSPEL MUSIC

Continued from page 49

would make it a continuing series!), the Desire Community Chorus, and the 87-member Gospel Choralettes. Among smaller ensembles — and this is a list! — some of the most exciting are Ruby Ray's New Orleans Spiritualettes, God's Chosen Few — a startling collection of young virtuosi, strong male groups, some of them with a roughhewn almost rural syle, like the Friendly Five, the Golden Choir Jubilees, the Masonic Kings and the Macedonia Male Chorus with their strutting style and distinctive charcoal grey suits, the Cavalcade of Gospel Stars (also fine on the Channel 12 show), the Rev. Ott and his family with their frenetic driving performances, the Christian Harp, the Sensational Gospel Tones, Harold Lewis and the Lewis-Murray Singers, the Gospel Inspirations, the McDermit Singers under Raymond Miles whose shivery soprano is something to hear, and the already mentioned Zion Harmonizers whose exhilarating showmanship would be the envy and despair of any rock group half their age.

Among soloists three keep turning up, all of them women.



Bessie Griffin

There is Aline White whose frail looks hide a tremendous vigor, an oldtime declamatory shouter somewhat reminiscent of the great Sallie Martin. Sister Elizabeth Eustis, a woman of great stature with flaming red hair and a nearly operatic delivery of hymns. Christine Miles, Raymond Miles' mother, who rolls across a stage like a flood — giving forth huge ecstatic moans, often reducing lyrics to seismic growls. Among soloists one might also include trumpeter Wallace Davenport whose playing of gospel music is as elegant as his jazz playing, and Sammy Burfect, a wonderful accompanist on the organ and peerless as a gospel soloist. These are but a few — to the public at large, including us, each year at the Heritage Festival means new discoveries and new reasons for wonder at the endless riches of New Orleans' gospel talent.

Grateful acknowledgement is made to the Arts Council of Greater New Orleans in whose publication ART/WORKS no. 2 this article first appeared. Reprinted by permission.

By Jon Newlin

For a complete list of the gospel groups appearing at this year's Heritage Fair, see the centerfold portion of this program book.

MC's for the Gospel Tent will be Dr. Daddy-O, Bessie Swafoot and Mother McGregor Jones of radio station WYLD and Rev. Herman Brown from WNNR. Stage managers are Rev. Ott and Camille Hardy. Accompanying the groups will be Joseph Warrick and Samuel Burfect, organists; Joe Williams and Janet Clark, drums; and Ophelia McCorkle, Piano.

We also call your special attention to the appearance of Sister Bessie Griffin, a native of New Orleans and one of the very special hierarchy of great gospel singers. The Church and the Spirit is in her heart and in her voice.

CAJUN

Continued from page 33

such as the *fais do-do*, and in recent years, finding an outlet in the myriad of dance halls that dot the couple of hundred square miles known as Cajun country. There's a remarkable variety of Cajun style music that exists among the groups here at the Heritage Fair.

DENNIS MCGEE, S. D. COURVILLE & THE MAMOU BAND are from the Eunice, Mamou area, the focal point of Cajun country. Dennis and Sadie have been playing twin fiddles together for over 50 years, and represent old style Cajun music at its best. They first recorded back in 1928. The Mamou Hour band, consisting of Courville, Preston Manuel on guitar and Jack Leger on accordion, do a radio show every Saturday morning, broadcast live from Fred's Lounge in Mamou over KEUN. It is one of the neatest radio shows around.



S.D. Courville & Dennis McGee

ED AND BE DESHOTELS from Mamou, La. learned their music from their parents and grandparents who in turn learned it from their parents and grandparents, who in turn learned it from their ancestors in an unbroken chain back to Nova Scotia. The Deshotels, who are twins, play fiddle and guitar, respectively, and have a large repertoire of traditional tunes, in addition to songs they compose themselves. One of these "La Veuve du Lac Bleu" (The Widow of the Blue Lake) has become a popular song among French-Canadians. The Deshotels have two records on



Allen Fontenot

the Swallow Label. They'll be joined at the Fair by Hadley Fontenot on accordion.

THE BALFA FRERES, Dewey, Will and Rodney, with Allie Young on accordion, are one of the best known Cajun bands, and one of the most faithful to the older traditional styles. Dewey and Will play twin fiddles, while Rodney handles the guitar work. As ambassadors of Cajun music, the Balfas have appeared at all the major folk festivals in the U. S. and have carried their music to Canada and France. In fact, they're leaving on a French tour a couple of days after their appearance here. They also record for Swallow Records.

ALDUS MOUTON and the **WANDERING ACES** hail from the Lafayette area where they have played dances for many years. They include Aldus Mouton, on accordion, Phillip Alleman on steel guitar, Chester Broussard on fiddle, M. Begnaud on rhythm guitar, Allen Hebert on bass and E. J. Dushon on drums. The Wandering Aces are a good example of the kind of Cajun band that evolved in the '50s, fusing the older traditional style with more modern Country and Western influence.

BLACKIE FORESTIER and the **CAJUN ACES** are a similar band from the Jennings, La. area where they've been playing for some 13 years. Blackie, an accordionist, will be bringing a six piece band with fiddle, guitar, bass, drums and steel guitar. The group has two records out on La Louisianne.

ALLEN FONTENOT and his **COUNTRY CAJUNS** are a

familiar band to Cajun music lovers around the New Orleans area. Allen is a fiddler who has been playing around Louisiana for three decades now and runs the Cajun Bandstand out on Williams Boulevard. He's one of the foremost advocates of Cajun history and culture.

D. L. MENARD and the **LOUISIANA ACES** have been in existence as a band since 1951, though only D. L. has been with them the entire time. Like any thriving musical scene, there's a constant flow of personnel between various bands and a subsequent cross-fertilization of musical ideas. D. L. is one of the foremost songwriters writing in the Cajun idiom and his "La Porte Dans Arriere," ("The Back Door") has been recorded by numerous groups. Like D. L., many Cajun musicians are composing songs in the Cajun language, based on traditional themes. This year's Aces will feature Marc Savoy on accordion, Dick Richard on steel guitar and fiddle, and Edward Gaspard on drums. Marc also makes Cajun accordions and runs Acadiana's most patronized music store. When D. L. isn't playing or writing songs, he operates a one-man chair factory next to his home in Erath, La. Nice chairs, too!



Bois Sec Ardoin

ALPHONSE "BOIS SEC" Ardoin and the **ARDOIN FAMILY** are Black Cajuns from the Eunice area where rice farming is the prime industry. Bois Sec works on a rice farm and plays a distinctive style of Black Cajun music known as Zydeco, as well as the older French tunes. Bois Sec, who has been playing accordion

for more than 30 years, will be joined by Henry Fontenot on fiddle, as well as his sons Morris, Lawrence and Russell. The Ardoins have appeared at many festivals outside Louisiana, including the Newport Folk Festival and the Festival of American Folklife.

CAMEY DOUCET, JIMMY THIBODEAUX ET MUSIQUE are a relatively new band from Crowley, where Camey is a DJ on radio KSIG. Although they've only been together a year and a half, the band has two albums out on Swallow and are one of the more popular bands in the area. In addition to Camey, vocalist and drummer and Thibodeaux on accordion, the group includes Gerald "T-Boy" Broussard on steel guitar, his father, L. J. Broussard on fiddle and Charles Andrecont on bass.

COTEAU, from Lafayette, play a synthesis of several styles — traditional Cajun, C&W, rock and pop — to form a unique sound that may well become a new direction for Cajun music. The current band has been together for a couple of years, packing 'em into dance halls throughout Cajun country, but all of the musicians have years of experience playing in country and western and Cajun bands. Personnel are; Bessyl Duhon (accordion, fiddle), Mike Doucet (fiddle, vocals), Gary Newman (bass), Bruce ("Weasel") MacDonald (lead guitar) and Dana Breaux (rhythm guitar), Kenneth Blevins (drums) and Kenneth Richard (harmonica and vocals).

Last, but by no means least, **CLIFTON CHENIER AND HIS RED HOT LOUISIANA BAND**. Clifton, known as the Zydeco King, plays a highly rhythmic danceable kind of Cajun blues played on accordion, violin and electronic guitar, with saxophone and rub board thrown in. For more on Chenier, see the bio for his appearance on the "Steamboat Stomp," April 21, in the front of this book.

By Andy Wallace



Donnis
BOUTIQUE

"For Interesting Women . . .
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BLUES

Continued from page 47

taken to New York to make his first recordings.

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

PERCY MAYFIELD, a native of Mendon, Louisiana, has made a major contribution to the blues over the past three decades, and was a seminal figure in the development of R&B. He composed and recorded a number of songs that have since become classics in the blues repertoire, among them, "Danger Zone," "Some One to

Love" and "Rivers Invitation." Percy led a number of big bands during the '50s, fronting on piano, but had to curtail his activities in 1958 as a result of an automobile accident. He's kept on composing great songs since that time, making infrequent personal appearances. We're honored to have him at the Fair.

BIG JOE WILLIAMS was born, raised and still lives in Crawford, Mississippi, right in the heart of the Delta region that spawned so many great rural bluesmen. Big Joe is certainly one of the greatest living exponents of the fast disappearing raw, powerful Delta style. He started recording with his nine-string slide guitar back in the '30s, and quickly became one of the more popular artists in the field of blues or "race" recording. His career was eclipsed by the big blues and swing bands of the '50s, but with the advent of the folk revival in the last decade, Big Joe was once more in the forefront of blues artists.

Bonnie Raitt

With a commanding stage presence which rivals a twenty-one gun salute, Bonnie Raitt delivers her interpretive blues with the brass of a chorus girl and a potent voice which only a survivor of chronic depression could muster up. The only child of longtime Broadway skipper John Raitt, Bonnie picked up the guitar at age 12 and had a seemingly instinctual knack for delta blues, despite her cosmopolitan Los Angeles breeding. Grasping the guiding hands of blues musician Fred McDowell and afficiando Dick Waterman, Bonnie, always accompanied by bassman Freebo, has six albums under her belt, and has recently eased up on her melancholy ballads (like "Guilty" and "Love Has No Pride"), introducing a musical mood swing. Best about her concerts is Bonnie's precise pacing, her hop-scotch-technique of jumping from a solo to a full-band production. In addition to Freebo, Raitt will be accompanied at the festival by Will McFarland on guitar, Marty Grebb on keyboards and Dennis Whitted on drums.



Meyers Brothers

COUNTRY MUSIC

Continued from page 32

country music and has written what is to date the most authoritative history of country music around. It's called, aptly enough, "Country Music U.S.A." The group also includes Joe Wilson (banjo); Pat Flory (dobro); Rob Haines (mandolin); Kim Brimberry (fiddle); and Hazel Schleuter (bass).

THE MEYERS BROTHERS, from French Settlement, La., are regulars at the heritage fair. They learned bluegrass music off the radio during the formative years of its development. V. J. Meyers plays guitar; J. C. Meyers, mandolin, and Harlon Blunt, banjo. Buck Woods, on fiddle and Lum York on bass are former members of the Louisiana Honeydrippers.

CARL SAUCEMAN has been leading bluegrass bands since back in the 1940s. He now lives in Gonzales, La., where he runs a radio station, making weekend trips to play festivals. Sauceman did a lot of recording back in the '40s and '50s and has a recent record out on Rounder. Playing with him will be Joe Stewart on fiddle.

CORNBREAD, a group of native Louisianians now living in Austin, Texas, plays a wide variety of rural music including hillbilly, bluegrass, swing, Cajun and jug band

tunes. Instrumentation includes guitar, banjo, dobro, washboard and washtub bass.

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

PHIL MEEKS AND THE SUNDOWNERS have been together as a band for about two years, though Phil Meeks has been playing since he grew up in Huntsville, Alabama. The band, with Phil on lead guitar and fiddle, Stoney Jackson on bass and Barry Khron on drums, plays a blend of modern and traditional country music. Phil writes a lot of their material. They can regularly be heard out at the Palms Lounge in Metairie.

SALT CREEK is a progressive country and bluegrass group now playing regularly at Judah P's on Bourbon. They've been together for three years playing around the South. Personnel are: Rob Hains (steel guitar, mandolin and dobro); Dick Hughes (guitar); Gary Frazier (bass); Sam Olfona (banjo); and Kerry Blackman (drums).

BO TYLER BAND are a

country rock band, originating in New Orleans last summer. Since that time they've been playing in clubs around town. The band consists of Pam Mahler from Iowa doing vocals, Richard Barbier on rhythm guitar, Don Silver on bass, Phil Arcement on drums, Elroy James on lead guitar and Eric Anderson.

DIXIE BLUE is a tremendously versatile band that plays such diverse forms as bluegrass, ragtime, folk, barbershop, C&W, ballads and polkas as well as their original material. They were spawned in the French Quarter of New Orleans, though they've since played all over the country. Steve May, from the Washington,

D.C. area, plays guitar, while fellow Washingtonian Larry Lucas handles the bass guitar and accordion. James Julien plays mandolin, guitar, dulcimer and bass while New Orleanian Helt Oncale works out on banjo and fiddle. All are fine singers.

By Andy Wallace

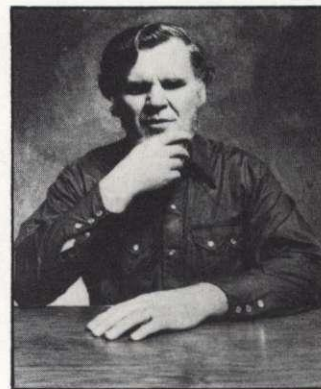


Cornbread

Doc and Merle Watson

It was back in 1961 that Doc Watson joined the music scene as a major figure as a result of his overnight "discovery" by a couple of folklorists poking around Deep Gap, North Carolina. Doc sat down and played a vast array of traditional tunes and songs on several instruments with unbelievable dexterity and feeling. He was a genius. Since that time, he has gone on to play for millions of people around the world, always delighting them with his skill and presence and always improving and broadening his musical skills. His range of taste is enormous.

Doc, born Arthel Watson, was born and raised in Deep Gap. Blind since birth, he absorbed and played music from his earliest years. His family were traditional musicians as were many of his neighbors. He learned the old tunes and songs on harmonica, then guitar, banjo and mandolin. Radio was also a heavy influence on him and he grew up on commercial country music and blues or "race" music. Guitar became his main instrument and he mastered every style that crossed his path. He first played professionally as an electric guitarist in a band that played rock 'n' roll, C&W and old pop standards, but it is as a traditional musician and singer that Doc is best known.



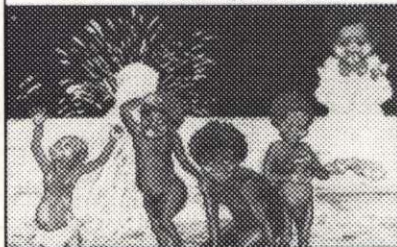
His son, Merle, a chip off the ole' block musically, has been working with Doc for the past ten years or so, and is a fine musician in his own right. These days he's playing a lot of slide guitar behind Doc.

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LATIN MUSIC

Continued from page 33

stream of immigrants from these countries has filtered into this city. They brought their music and their culture with them, and it continues to thrive in the bars and clubs around town. Several Latin bands are at the fair, playing Salsa, reggae, merengue, and a sauce piquant of spicy Latin rhythms.

VLADIMIR AND THE NEW AQUARIANS are really a Latin Jazz band; it's difficult to know whether to put the accent on Latin or Jazz. The band is made up of jazz musicians from around New Orleans under the direction of Vladimir Vassiliev. Vladimir was born in Brussels, Belgium, of Russian parents, but came to the U. S. many years ago. He studied music at the Berkeley School in Boston, then went to Los Angeles where he continued his studies and led several bands before coming to New Orleans about a year and a half ago. He uses Latin rhythms to enhance his jazz styling.



Ruben Gonzalez

RUBEN GONZALEZ, known as Mr. Salsa to lovers of Latin Music, came to the U.S. in 1945 from the island of Martinique in the West Indies. He spent a few years working in clubs in New York, then moved on to Miami Beach and Las Vegas where he played some of the top clubs, ultimately arriving in New Orleans in 1961. For the past six years, he's had the same band consisting of Jose Rodriques (bass), Jaime Espinosa (piano); Mark

Sanders (conga); Pupi Menes (bongo); Cesario (percussion); Joe Gordon (saxophone); Pedro Peres (trumpet); Roberto (flute); and Mr. Salsa, leader and vocalist.

LOS CATROCHOS are a local band composed mostly of Honduran musicians. Organized in the mid-sixties, they have played at numerous clubs around town, and are now wroking at the Chateau Madrid out in Metairie.

They're a ten-piece band led by Mr. Villadares on saxophone specializing in Salsa and other Latin rhythms.

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

CARLO SANCHEZ, a flamenco guitarist has been playing professionally for over 25 years and has been heard with many of the finest Spanish companies. Along with five records and appearances before the crowned heads of Denmark and Spain, he appeared before President Kennedy in 1962. He's appeared at several heritage fairs, along with his beautiful dancers who are with him again this year.

FOREIGN BAND

Continued from page 33

bands in Europe, Canada, Japan, Australia and who knows where else who study, play and love the music of this city. In fact, foreign bands comprise some of the most authentic and accomplished purveyors of this tradition. Every year several bands

make the pilgrimage to New Orleans to play at the Jazz Festival, largely at their own expense. We're delighted and proud to have them with us.

THE SILVER LEAF JAZZ BAND, from Toronto, Canada, was formed in 1974 with the purpose of preserving and promoting the music of New Orleans in the Toronto area. The backgrounds of the band members are quite varied, but all are accomplished jazz musicians with extensive experience. The Silver Leaf Jazz Band has also been responsible for the formation of the Toronto-New Orleans Jazz Society, which has over 225 members.

THE ROYAL GARDEN JAZZ BAND, a Norwegian group, is a seven piece band which has been in existence since 1955. All of the members are professional men who play as a hobby, but they've worked regularly over the years and have two albums to their credit as well as numerous festivals, TV and radio appearances. Members are: Petter Falch (trumpet), Sture Hedlov (trombone), Finn Arnesen (clarinet), Arild Berger (piano),

Egil Arnesen (banjo), Oivind Tanger (bass), and Peer Dahl (drums).

THE TRADITIONAL JAZZ STUDIO OF PRAGUE, CZECHOSLOVAKIA, under the leadership of Pavel Smetacek, is one of Eastern Europe's foremost Jazz ensembles. Mr. Smetacek, a graduate in music theory from Prague Conservatory, is known in many European countries from performances at festivals, clubs, and TV. He's been the director of the Traditional Jazz Studio since 1959.

THE NEW ORLEANS RAG PICKERS are, as their name implies, a traditional New Orleans style jazz band from Tokyo, Japan. This will be their third appearance at the Heritage Fair.

PETER FARENHOLTZ is a Danish ragtime pianist who specializes in the works of Jelly Roll Morton. He started working out on the piano at the age of 15, and has since played all over Europe both in bands and as a solo performer. This is his first appearance in the States.



The Traditional Jazz Studio of Prague

COLLEGE

Continued from page 33

schools have at least one first-rate band. As a fertile spawning ground for future jazz musicians, the Jazz Festival is happy to provide a forum for these bands to be heard by a wide audience. The following groups may be heard at the fair: **UNIVERSITY OF NEW ORLEANS JAZZ BAND**, Director, Charles LeBlanc. **UNIVERSITY OF NEW ORLEANS LAB BAND**,

Director, Moe Vix. **DILLARD UNIVERSITY JAZZ ENSEMBLE**, Director, Michael Pierce. **SOUTHERN UNIVERSITY OF NEW ORLEANS BIG BAND** and **SOUTHERN UNIVERSITY OF NEW ORLEANS JAZZ COMBO**, Director, Edward "Kid" Jordan. **XAVIER JAZZ BAND**, Director, Johnny Fernandez. **LOYOLA JAZZ BAND**, Director, Don Hebert. **NEW ORLEANS CENTER FOR THE CREATIVE ARTS**, Director, Ellis Marsalis. **UNIVERSITY OF LAS VEGAS JAZZ BAND**, Director, Frank Gagliardi. **KENNEDY HIGH JAZZ BAND**, Director, Mike Carroccio.

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