A report on an Arts Administration internship with the Foundation for Entertainment, Development, and Education

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A Report on an Arts Administration Internship with the Foundation for Entertainment, Development, and Education

A Report

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of Masters of Arts in Arts Administration

by

Lori Jean Connors

B.A., Florida State University, 1997

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# TABLE OF CONTENTS

LIST OF FIGURES ................................................................................................. iv

INTRODUCTION ........................................................................................................ 1

I. History .................................................................................................................. 2

II. Programs ............................................................................................................. 3

III. Foundations ...................................................................................................... 9

IV. Organizational Structure ................................................................................ 12

V. Description of Internship .................................................................................. 23

VI. Intern Contribution ........................................................................................ 26

VII. Organizational Challenges ........................................................................... 28

VIII. Recommendations ....................................................................................... 33

CONCLUSION ......................................................................................................... 37

REFERENCES ......................................................................................................... 39

VITA ......................................................................................................................... 40

APPENDICES .......................................................................................................... 41

Appendix A. Articles of Incorporation and Annual Report ................................. A-1

Appendix B. Biography and Vita: Gloria Powers ................................................. B-1

Appendix C. Monthly Tasks, Intern Calendar and Gambit Weekly Schedule ....... C-1

Appendix D. Tribute to the Classical Arts Event Book ......................................... D-1

Appendix E. The Big Easy Entertainment Awards Event Book ............................ E-1

Appendix F. The Reds, Whites, and the Blues and Turkey Day Race .................. F-1
LIST OF FIGURES

Figure 1. Financial Information......................................................13
Figure 2. Organizational Structure.................................................15
Figure 3. Leadership versus Management......................................16
INTRODUCTION

Of all the countries in the world, the United States has the most highly developed sector of nonprofit organizations (Hopkins, p. 4). There are over a million nonprofit organizations in the United States, and that number has increased significantly over the past twenty-five years. Ranging from large universities with assets in the billions of dollars to small organizations operating on a shoestring budget, the sheer number and diversity of these organizations are a testament to our nation’s creative spirit (Hopkins & Friedman, p. xiv).

The term nonprofit organization refers to those legally constituted non-governmental entities incorporated under state law as charitable or not-for-profit corporations that have been set up to serve some public purpose and are tax exempt according to the IRS (Wolf, p.20). A nonprofit arts organization, the Foundation for Entertainment, Development, and Entertainment, was created fifteen years ago with the purpose of recognizing significant contributions made by the performing artists of Greater New Orleans and to provide funding to organizations that nurture talented youth.

I was an intern with the Foundation from January 2003 to October 2003. During this period, I assisted with the preparation and presentation of three major events produced by the Foundation: the Tribute to the Classical Arts, the Big Easy Entertainment Awards, and Reds, Whites, and the Blues. I also observed the organization’s inner workings. Included in this report, is the documentation and the contributions of my internship, and the history, programs, organizational management structure, and challenges faced by the Foundation. This report concludes with comprehensive list of suggestions for the Foundation.
1. **HISTORY**

Created in 1990 to fund projects that acknowledge the significant contribution of the performing arts to the culture and economy of the Greater New Orleans area, the Foundation for Entertainment, Development, & Education, Inc. (FEDE), a 501 C-3 nonprofit organization, lends support to projects nurturing talented youth, organizations offering continuing education to professionals, and otherwise improving and enhancing the future for the performing arts in the Greater New Orleans area. Education in the performing arts has been the principal focus of grants for the Foundation. Previous Foundation grant recipients include: The Center for Dance: A NORD/New Orleans Ballet Association School for Dance Partnership Project, The Fred J. Palmisano Memorial Scholarship Fund at the University of New Orleans Department of Drama and Communications, the Louisiana Philharmonic Orchestra Scholarship Program, and the Music Business Institute.

The Foundation is supported by proceeds from two annual awards show, the Big Easy Entertainment Awards and the Tribute to The Classical Arts. These two major events recognize and honor the performing artists of Greater New Orleans (music, theatre, and dance) for their accomplishments and contributions to the rich cultural life of the city. The Foundation also accepts contributions from other activities and events, including the Reds, Whites, and the Blues Food and Music event, now in its second season. This Thanksgiving, the Foundation, along with Gambit Weekly, forged a new partnership with the New Orleans Athletic Club to promote and present the 96th Annual Turkey Day Race on November 27, 2003. Proceeds from this event will benefit FEDE and the Spina Bifida Association.
I. PROGRAMS

THE BIG EASY ENTERTAINMENT AWARDS

The Big Easy Entertainment Awards is New Orleans’ premier event honoring the musical and theatrical talent of a city renowned for its outstanding performing arts scene. Fashioned as a “combination of the “Grammys” and the “Tonys,” over forty-five awards are presented each year to outstanding local performers by celebrities for their accomplishments in both theatre and music. Previous Masters of Ceremonies include John Goodman, Harry Shearer, Ellen DeGeneres, and Jimmy Buffet.

In 1988, Margo DuBos, publisher of Gambit Weekly produced the very first Big Easy Entertainment Awards in the Blue Room of the Fairmont Hotel. The event was limited to 400, but it was clear from the overwhelmingly positive response that there was a need for an awards show to pay tribute to the city’s talented performing artists. After two years at the Fairmont, the Big Easys expanded to a larger venue, the music hall now known as the Praline Connection in the Warehouse District.

The increasing demand for more tickets and more awards resulted in the show moving to the New Orleans Municipal Auditorium in 1991. In 1995, the Big Easys expanded to the Orpheum Theatre, where nearly 1,800 people attended the awards ceremony followed by a Celebration Bash at the Fairmont’s Imperial Ballroom. In 1998, the event was held at the Sheraton New Orleans, and finally in 2000, the 13th annual Big Easy Entertainment Awards was celebrated in one of the largest ballrooms in the city at the Hilton Hotel, where it has been for the past three seasons.
The Big Easy’s nominating process for outstanding performers in music and
theatre begins with two separate committees consisting of representatives of the music
and theatre communities (journalists, disc jockeys, music producers, booking agents,
patrons, and critics). These committees meet each January and during these meetings,
each potential nominee is discussed before the first round of secret ballots are cast. Each
musical and theatrical category has three nominees. In the event of a tie, four nominees
are allowed in a category. The artists must be Louisiana residents. except in the “New
Orleans Ambassador of Entertainment” category.

The musical and theatrical contributions of a performing artist or band in a
particular calendar year are emphasized. The committee chairman and the Executive
Director tally the final votes. The three artists receiving the most votes in each category
are designated as the nominees in that category. As well as the nominations, Big Easy
Spotlight Nights are scheduled for the seven weeks leading up to the Big Easys,
showcasing performing artists. The nominees are notified by mail, their names are listed
in Gambit Weekly and are distributed in media press releases.

Winners in each category are selected by a second secret ballot. Each committee
member selects one winner in each category. The Executive Director tallies the final
secret ballots. Artists/bands receiving the most votes in a category are declared the
winners. A high level of secrecy is necessary to ensure the integrity of the awards. For
this reason, the names of the winners are kept secret until the announcement is made at
the ceremony. Artists or groups winning in a particular category for three consecutive
years are not eligible for nomination the fourth year. However, after a one-year hiatus,
previous Big Easy winners are once again eligible for nomination.
TRIBUTE TO THE CLASSICAL ARTS

In 1994, the Tribute to the Classical Arts luncheon was established to honor the achievements of performers, presenters, and patrons in the areas of Classical Music, Opera, and Dance. Beginning as an expansion of the Classical Arts category of the Big Easy Entertainment Awards, it has become a significant awards event in its own right. Every February, this midday event is hosted by John and Anne Monteleone Burr at the Hotel Monteleone. Along with live performances by nominees, fourteen awards are presented to the talented recipients in each discipline.

The annual Classical Arts Lifetime Achievement Award is the highlight of the event. Previous winners of this award include Arthur Cosenza of the New Orleans Opera, Harvey Hysell, founder and director of Ballet Hysell, Dr. Elise Cambron, Music Director of the St. Louis Cathedral, and Gayle Parmelee of Loyola Dance. Sponsors of the Tribute to the Classical Arts include Gambit Weekly, WWNO radio, the Hotel Monteleone, Werlein’s for Music, Uptown Costume & Dancewear, Adler’s Jewelers, and Smith & Wollensky Restaurant.

Margo DuBos serves as the Executive Producer for the Tribute to the Classical Arts award luncheon. Gloria Powers, Executive Director of the Foundation works closely with the Arts Council of New Orleans, the New Orleans Opera Association, The New Orleans Ballet Association, the Louisiana Philharmonic Orchestra, and the Jefferson Performing Arts Society to ensure that each year’s Tribute to the Classical Arts is a huge success.
Over 350 patrons, supporters, media, and performers clamor to the La Nouvelle Ballroom at the Hotel Monteleone for this late February event. Revenue for the FEDE is generated through full table and individual ticket sales, along with cash donations from principal funders and key sponsors interested in furthering the future of the Classical Arts in the Greater New Orleans area. Additionally, trade and in-kind gifts help to assure the event is a fiscal success.

The Tribute to the Classical Arts nominating committees for the Classical Music, Opera, and Dance awards consist of performing arts critics, patrons, community supporters, and music and dance professionals active in their respective fields. Each calendar year, the committee members attend performances in their discipline (Classical Music/Opera or Dance in the Greater New Orleans area. In December, the committee meets to review accomplishments in the Classical Arts.

Each committee member casts two sets of secret ballots to determine the current years’ nominees and potential winners of the Classical Arts awards. The first ballot requires that each committee member vote for the top three candidates in each category. Those with the most votes become the official nominees and their names are published in Gambit Weekly and in press releases pertaining to the event. The second ballot requires a vote for one winner in each designated category. To maintain the integrity of the awards process, all ballots are secretly tallied by Gloria Powers, the Foundation’s Executive Director. The subsequent award winners are then honored at the Classical Arts Award luncheon and have their names and photos published in Gambit Weekly.
THE REDS, WHITES, AND THE BLUES

In an attempt to creatively offset the high cost of producing the Big Easy Entertainment Awards and increase funding to local arts programs, Margo DuBos and Gloria Powers created another stellar fundraising event. The Reds, Whites, and The Blues: A Wine, Food, and Music Event, enjoyed its debut October 2002 at City Parks’ Pavilion of the Two Sisters.

Hosted by Gambit Weekly and Select Brands. this event features over 100 wines, as well as food provided by participating local restaurants, such as Chateaubriand, Zoë Bistrot, Austin’s, Byblos, and Smith & Wollensky. In addition to the food and wine, performances by local artists such as the Harry Mayronne Trio and Leah Chase fill the evening air. Proceeds are generated through event ticket and raffle ticket sales. Towards the end of the evening, a drawing is held for a bottled wine collection.

Due to an unseasonably wet October, the 2002 event was not as successful as predicted. Although the capacity for this event is 400, attendance fell short due to the inclement weather. The muddy grounds surrounding the Pavilion combined with the rain limited the guests to the indoor area. However, this year’s Reds, Whites, and the Blues was a huge success, with the guests outside enjoying the beautiful weather and great music.
THE 96TH ANNUAL TURKEY DAY RACE

The New Orleans Athletic Club and Gambit Weekly are joining forces this year to create a partnership to promote and present the 96th Annual Turkey Day Race, a traditional five-mile race and one mile fun walk/run to be held November 27, 2003. Their combined goals are to increase community awareness and participation in this historic event and raise funds for two non-profit organizations, the Foundation for Entertainment, Development, and Education, Inc. and the Spinal Bifida Association.

Although Gambit Weekly and the Foundation are newcomers to this partnership, the Turkey Day Race has been a local institution since 1907, when Francis Thomas "Tad" Gormley, then director of the former Young Men's Gymnastic Club (renamed the New Orleans Athletic Club in 1929) established the race. Along with other athletic positions, Gormley was hired as Athletic Director at City Park in 1938. It's no coincidence that the race begins and ends at Tad Gormley Stadium, honoring the founder of this popular holiday event.

Since 1907, the race has been held every Thanksgiving morning except during World Wars I and II. Until 1966, the five-mile race was held on North Rampart and Canal Streets. Due to the popularity of running as a fitness endeavor, the race grew from 150 participants to 1,000 participants during the 1970s through the 1980s, creating a need for a new race location. Additionally, the focus of the race expanded to include elite runners along with the large general running community. Awards now cover age groups and special events, including the first wheelchair division in 1986 introduced by the Spina Bifida Association of Greater New Orleans.
II. FOUNDATIONS

A foundation is a nonprofit organization established to enrich the public welfare primarily by making grants to charitable causes. The modern American foundation has been in existence since the early part of the 20th century. Although foundation support has overwhelmingly gone to education, health, and social welfare causes, support for the arts and culture arose as a result of the specific interests of wealthy families. Today, the Andrew Mellon and the Rockefeller Foundations continue to be leading donors in arts and culture philanthropy (Hopkins & Friedman, p.64).

A foundation is established by an initial gift of money from a principal donor or donors. The money is then invested in stocks, bonds, or real estate and generates income. Foundation fund distribution is regulated by the Internal Revenue Service, which requires a minimum of at least 5 percent of a foundation’s assets be paid out annually in the form of grants each fiscal year. Often serving in a voluntary capacity, a board of directors, made up of the donor and the donor’s family, friends or colleagues manages most foundations. Most foundations do not employ a staff, hold regular office hours, or publish information describing their activities (Hopkins & Friedman, p.66).

In my research, I was unable to locate an organization of exact size, scope, and mission to compare with the Foundation for Entertainment, Development, and Education. There were no entertainment awards shows in the foundations or nonprofit organizations category. However, two foundations that financially support arts programs similar to the Foundation are The Doris Duke Charitable Foundation Arts Program and the Allen Foundation for Music.
In her will, Doris Duke instructed the foundation to support “actors, dancers, singers, musicians, and other artists of the entertainment world in fulfilling their ambitions and providing opportunities for the public presentation of their arts and talents.” The Talented Students in the Arts Initiative was developed to improve the training of young people with demonstrated talent in performing arts. The initiative supports two types of institutions: public performing arts high schools and national performing arts training institutions (DDCI website).

The mission of the Allen Foundation for Music is “to support creativity, innovation, and public participation in all forms of American popular music. The foundation supports projects and programs in the Pacific Northwest that promote experimentation across disciplines, provides access to artists and art forms not readily available, and encourage individuals to discover their own creative potential.” One of the organizations supported by the Allen Foundation is the Earshot Jazz Society.

A number of Music Foundation grants have helped expand the popular Earshot Jazz festival to increase the number of performance venues and have also allowed Earshot to be more artistically adventurous by presenting emerging artists not normally found in commercial venues. The foundation has also helped Earshot strengthen its outreach program, helping to build future jazz audiences (PGA website).

In comparison to Duke and Allen Foundations, the Foundation for Entertainment, Development, and Education is a misnomer. The Foundation’s main purpose is to organize and present fundraising awards events and to recognize the performing artists of Greater New Orleans. Proceeds from these events cover the production and operation expenses; the surplus is then awarded to local arts education organizations.
Unlike the Duke or the Allen Foundations, there is no formalized grant application process. Founder Margo DuBos serves as the executive producer for all the Foundation’s events and although it is likely that Ms. DuBos provided seed money to start the Foundation for Entertainment, Development, and Education, the Foundation does not operate in the truest sense of a foundation.

The Foundation operates in a similar manner to a hybrid of both a proprietary and an operating foundation. In a proprietary foundation, the actual donor or donor’s spouse is active in the foundation’s activities. A proprietary foundation distributes funds according to the interests of the donor, who determines whether there is a specific focus. An operating foundation is a nonprofit organization that uses its endowed funds for its own programs and is not a grant-making entity (Hopkins & Friedman, pp.65-66).

Any nonprofit organization legally must be one of three types: a corporation, a trust, or an “other” (usually an unincorporated association). A common element in each is the existence of the creating document (the articles of incorporation) and a document containing operational rules (bylaws) (Hopkins, p.11). Because it has articles of incorporation (Appendix A), bylaws, and derives its current income through fundraising galas and sponsorship and not through endowed funds contributed by a founding donor, the Foundation for Entertainment, Development, and Education is neither an operating foundation nor proprietary foundation.
III. ORGANIZATIONAL STRUCTURE

An effective organization has a clear mission – what the organization does, what it hopes to achieve and who it intends to serve (Duca, p.117). A nonprofit’s mission is its reason for being and The Foundation for Entertainment, Development, and Education is no exception. A significant portion of the Foundation’s mission centers around raising funds to help support the charitable causes of local arts and education programs.

According to its mission statement, "The Foundation for Entertainment, Development and Education lends support to projects nurturing talented youth, organizations offering continuing education to professionals, and otherwise improving and enhancing the future for the performing arts in the Greater New Orleans area." Because the Foundation is small – an organization earning less than $25,000 annually – it would be impossible for it to present the large-scale events it does without forming some type of partnership with a larger organization.

In ever-increasing numbers, charitable organizations are developing partnerships with other organizations, creating joint ventures with other nonprofit or for-profit entities (Hopkins, p.61). A joint venture is primarily an undertaking involving two (or more) organizations. In the context of a nonprofit organization, the partnership can be either two nonprofits or a combination of a nonprofit and for-profit collaboration. If the partnership is with a commercial entity, it is considered a commercial co-venture.

Most joint ventures are the product of synergy; that “two heads are better than one.” Organizations pool their resources to create a greater product than was possible operating alone (Hopkins, p.256). With Gambit Weekly, the Foundation receives sponsorship, shares manpower, equipment, and advertising space.
The law defines a commercial co-venturer as a "person (or entity) who, for profit, is regularly and primarily engaged in trade or commerce other than in connection with soliciting for charitable organizations or purposes and conducts a charitable sales promotion (Hopkins, p.135). Since 1988, the Foundation has enjoyed a partnership with Gambit Weekly. Because it is a for-profit corporation, Gambit Weekly functions as a commercial co-venturer. From a financial report standpoint, however, the Foundation is also the non-profit "arm" of Gambit Weekly. Financial disclosure, in the form of Statements of Financial Position, Income Statements, Balance Sheets, and Cash Flow Statements were unavailable for this report. Figure I contains the Foundation’s basic financial information.

FIGURE I. FINANCIAL INFORMATION GATHERED FROM MELISSADATA AND GUIDESTAR

| TYPE OF FOUNDATION FOR ENTERTAINMENT DEVELOPMENT & EDUCATION INC |
| 3923 BIENVILLE ST |
| NEW ORLEANS, LA 70119 |
| **Type of Foundation** | Organization that normally receives no more than one-third of its support from gross investment income and unrelated business income and at the same time more than one-third of its support from contributions, fees, and gross receipts related to exempt purposes. |
| **Type of Organization** | 501 C-3 Corporation |
| **Deductibility** | Contributions are deductible |
| **EIN:** | 72-1177779 |
| **IRS Form 990 Amount** | 50 - This organization is not required to file an annual return with the IRS because its income is less than $25,000. It is a 501(c)(03) public charity. |
| **Activity #1** | Other cultural or historical activities (NTEE Codes: A65 Theater) |
| **Activity #2** | Gifts, grants, or loans to other organizations |
| **Activity #3** | Achievement prizes of awards |
Twenty-two years ago, the first issue of Gambit Weekly was published. Today, the newspaper is one of the most successful weeklies in the country, and has received numerous annual awards for editorial and design achievement. Gambit Weekly values community involvement and extends that commitment through partnership with the Foundation (www.bestofneworleans.com).

The Foundation regularly shares the resources of the Gambit Weekly Operations and Marketing, Production, and Advertising departments to promote upcoming events and obtain sponsorship, sell advertising, and encourage ticket sales. The Marketing and Operations Department manages everything from organizing the ad campaign, teaming up for the scheduled event mass mailings, to setting up and breaking down the events. The Production Department handles all details concerned with the artwork for the event postcards and Gambit Weekly advertising spots. The Advertising Department loans the Foundation their client mailing list, sells sponsorship, and encourages clients to buy tickets or tables for the events. Additionally, Gambit Weekly staff members volunteer their time and services at the Foundation events.

The Foundation for Entertainment, Development, and Education is housed in the Gambit Communications building. In addition to office space, FEDE also uses computers, copiers, faxes, printers, mailing equipment, and the telephones provided by Gambit Weekly. Gloria Powers, the Executive Director for the Foundation has her own office, complete with desk, phone, and computer. Ms. Powers shares the printer and FAX with the Classified Department, and the Editorial Department copier. The administrative intern desk is located in the Advertising Department; it shares the FAX, printer and copier with the Advertising and Operations/Marketing Departments.
BOARD

Attaining and maintaining a high level of organizational effectiveness is vital to a nonprofit arts organization. Board members can make significant contributions through facilitating strategic planning and prioritizing, supporting specific performance excellence initiatives, and defining, exploring, and assessing organizational issues. One of the biggest challenges for nonprofits is to develop ways for both the board and the management to measure the performance or results of their organization’s programs and services (Judy, pp. 50-56).

According to the Articles of Incorporation of the Foundation for Entertainment, Development & Education, Inc., the administration and management of the Foundation is vested in its board (Appendix A). The initial board members at the time of filing were Margo DuBos, Jacquelyn Miller, and Jay Gernsbacher. Each board member’s term was set to expire on June 1, 1993.
Although advisory and nominating committee meetings are regularly held in conjunction with the season’s events, the identities of current board members are not listed on the organizational literature or letterhead. Ms. DuBos, serving as the Foundation’s Executive Producer is fully involved with all financial aspects and planning of Foundation events. Working directly with Ms. Powers, the two work together on developing the budget, timeline and any other important organizational decisions. With the exception of Ms. DuBos and Ms. Powers’ activities, I was not aware any meetings or decision-making processes made by the board.

LEADERSHIP

In the past two decades, there has been much written about leadership and the traits that define a good leader; the same can also be said about management and managers. However, a consensus about the qualities of a good leader or manager remains elusive. Leadership and management are different, but they are not necessarily mutually exclusive (Duca, p. 10). Figure 2 illustrates that some traits of a good leader can be also be found in a good manager, and vice versa:

FIGURE III. CHARACTERISTICS OF LEADERS VERSUS MANAGERS

<table>
<thead>
<tr>
<th><strong>A Good Leader</strong></th>
<th><strong>A Good Manager</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sees the big picture</td>
<td>Focuses primarily on personnel, technology, and finances</td>
</tr>
<tr>
<td>Envisions a future for the organization</td>
<td>Promotes efficient and effective work</td>
</tr>
<tr>
<td>Balances opportunity with risk</td>
<td>Facilitates high-quality work</td>
</tr>
<tr>
<td>Motivates and inspires others</td>
<td>Focuses on short-term accomplishments</td>
</tr>
<tr>
<td>Anticipates crises or change</td>
<td>Focuses on administrative activities</td>
</tr>
<tr>
<td>Is entrepreneurial</td>
<td></td>
</tr>
</tbody>
</table>
An effective leader possesses a clear vision of the future and the organization's place in that future. The leader's vision must inspire both those within and outside the organization. A leader with vision understands how an organization fits within a community and is able to generate ideas for ways to improve upon that position. Additionally, vision also means anticipating both opportunity and danger and convincing others the importance of planning for each. A leader with a vision has a strong and abiding commitment to the organization's mission that is exhibited through the development and presentation of high-quality programs and an overall commitment to excellence (Wolf, p. 334-35).

Effective leaders often possess a number of common personal attributes, many of which seem to develop with maturity and life experience. For example, leaders exhibit a high degree of clarity, both personally and professionally and most have a well-articulated personal vision and demonstrate self-knowledge. Possessing inquisitive, creative, and agile minds, effective leaders are often comfortable with change and ambiguity. In fact, many enjoy identifying opportunities and being creative agents of change (Wolf, p. 337).

The sustainability of nonprofit organizations depends on many factors. However, experts in the field concur that effective leadership facilitates the long-term well being of an organization. Not an organizational attribute, but instead an individual trait, it primarily emanates from holding the top staff position – the Executive Director (Wolf, p.335).
GLORIA POWERS

Gloria Powers has been working with the Big Easy Entertainment awards since 1988, two years before the Foundation for Entertainment, Development, and Education formed as a 501 C-3 nonprofit entity. Starting out as a volunteer, she was hired as the full-time Executive Director in 1991. According to her vita, Ms. Powers has more than fifteen years experience planning, producing, and publicizing special events. Her academic background includes Bachelors degrees in both Psychology and History, along with a Master’s degree in Anthropology (Appendix B).

As an active participant in the local arts and culture of New Orleans, Ms. Powers has produced events for the National Endowment for the Arts, the City of New Orleans, the Contemporary Arts Center, the Latin American Chamber of Commerce, The Professor Longhair Foundation, and the Music & Entertainment Commission of New Orleans. Because she is currently the only full-time paid employee of the Foundation, Ms. Powers’ role as Executive Director is broad - encompassing the planning, development, public relations, event coordination, staff and volunteer management required of each event.

In preparation for the three main events presented by the Foundation, Ms. Powers works in closely with the local media, music and theatre community, classical arts community (music, opera, and dance), event producers, event participants (nominees, celebrity presenters, and performers) in the planning and implementing stages, along with developing a public relations plan to reach the target audience for each individual event (Appendix C).
Once the planning phase has begun, Ms. Powers, working the Gambit Promotional office, shifts to the next phase: activities coordination. At this stage, she works to garner sponsorship solicitations to meet the costs anticipated with each event. Along with the Advertising department, Ms. Powers develops the Gambit advertising campaign, which includes creating special offers for Gambit Weekly advertisers. At this point, she develops relationships with the media (magazines, radio, and television) to promote the upcoming events.

In the next stage, Ms. Powers coordinates, mobilizes, and manages her staff, which, along with the Gambit Weekly Operations/Marketing department consists of an Administrative Assistant and volunteers, including an intern. Although each event is unique, common to all Foundation events are: database organization and label printing, bulk mailings, ticket reservations and sales, and all set-up and clean-up details required at each event. Ms. Powers has an extensive network of local volunteers, often arts patrons, on whom she relies heavily for the many tasks involved with presenting a successful gala, whether it be a wine, food, and music event or a large-scale awards show.

After the event is over, the Foundation enters the post-production phase. During this time, Ms. Powers completes the final media mailings, composes thank-you letters and mails them to each category of event participant, collects all event publicity for archival purposes, participates in a post-event staff review. Along with the Executive Producer and the Administrative Assistant, Ms. Powers gathers all financial data to prepare the final event report. This report lists financial information generated through sponsor donations, in-kind, trade, ticket and table sales, and expenses incurred (wages, supplies, equipment rental, etc.).
LINDSAY MOYLAN

In 2000 – 2001 season, Lindsay Moylan began as an unpaid administrative intern and was later promoted to a paid position for 2001-2002 season, serving as the Administrative/Executive assistant, assisting both the Executive Producer and the Executive Director. Her principal duties included organizing the Big Easy Spotlight Nights, managing ticket sales, and compiling all subsequent financial information. Due to budget cuts in the 2002-2003 season, Ms. Moylan’s position was eliminated in the fall, but was reinstated in February 2003. In this capacity, she managed the box office and organized all financial information for the Tribute to the Classical Arts and the Big Easy Entertainment Awards, organized and presented Spotlight Nights, and compiled all event final report books.

Prior to her fall semester at Tulane in 2000, Ms. Moylan decided she needed to take time off to become more acquainted with the music business scene of New Orleans. Majoring in journalism, her first step was to seek work with some of the leading entertainment-based print media in the city, such as Offbeat and Gambit Weekly. At Gambit Weekly, she was introduced to Gloria Powers, Executive Director for the Foundation for Entertainment, Development, and Education. Ms. Powers offered her unpaid internship to gain experience and to develop a familiarity with the performing artists and venues of New Orleans.
During the 2000-2001 season, Ms. Moylan worked 10-12 hours a week. Her initial duties consisted of database management, scheduling mail-outs to committee members, organizing and attending committee meetings, and processing all bulk mailings. Because the original intern desk was in close proximity to Ms. Powers’ office, the workspace arrangement allowed Ms. Moylan to learn the inside details of the Foundation.

According to Ms. Moylan, the second season with the Foundation was the best of the three. During this season, Ms. Powers and Ms. Moylan were moved to a larger office with two computer stations. In addition to the office relocation, Ms. Moylan was given more hours, added responsibilities, and a salary. The opportunity for Ms. Moylan to work more directly with Ms. Powers enabled Ms. Moylan truly hone her administrative assistant skills.

By the third season, the Foundation was facing financial difficulties and had to partially eliminate Ms. Moylan’s position. Although her responsibilities and salary were reduced, Ms. Moylan periodically assisted Ms. Powers with bulk mailings, and other general office duties. However, by February 2003, the workload was too heavy for Ms. Powers, and Ms. Moylan’s position was reinstated prior to the Tribute to the Classical Arts, the Big Easy Spotlight Nights, and The Big Easy Entertainment Awards.

After three seasons with the Foundation, Ms. Moylan took a full-time position with Gambit Weekly as an Advertising Coordinator. She still participates in a voluntary capacity with the Foundation and will continue managing the Big Easy Spotlight Nights for the 2003-2004 season.
SPOTLIGHT NIGHTS

Beginning in early February, about seven weeks before the Big Easys, Moylan prepares for the Big Easy Spotlight Nights by obtaining the nominees’ performance schedules along with requesting the event calendars of all major venues or sponsors, such as Tipitinas and House of Blues, showcasing as many nominees and also reaching broad cross-section of music venues. Each week, there are usually two to three Spotlight Nights. Once the Spotlight Night is confirmed, Moylan calls the club and the artist, letting them both know of the event. Prior to the event, a Spotlight Night Ad will appear in Gambit Weekly. The night of the Nominee Spotlight Night, Moylan brings the sponsor banner, Big Easy flyers, and any Big Easy Entertainment Award Ads stating, “Spotlight on (artist name)” Prior to the performance, Moylan makes an announcement from the stage, naming the sponsors, introducing the artist and their nomination category, and then passes out Big Easy Award flyers during the show.
IV. DESCRIPTION OF INTERNSHIP

Because of the need for help with the administrative duties required for the efficient operation of a small nonprofit organization, Ms. Powers developed a general framework for an internship that would appeal to a college student in an arts-related degree program requiring an internship for graduation. My internship with the Foundation began in January 2003 and continued through October 2003. During this period, I assisted with the preparation for the Tribute to the Classical Arts, the Big Easy Entertainment Awards, and the Reds, Whites, and the Blues.

My primary duty as an intern was to manage the database for all four events, using FileMaker Pro 6.0. A database is a collection of information, or data, that can be organized, updated, sorted, searched through, and printed as needed (FileMaker Pro 5.5, p.1-1). As there are several bulk mailings for each event, obtaining and maintaining correct addresses is important to creating correspondence and address labels. The Foundation has four events, each possessing several categories of participant type (media, sponsors, ticket buyers, nominee, etc.), resulting in a total of thirty-three separate databases, making the bulk-mailing task more cumbersome.

Every January, the Big Easy Entertainment Awards Nominating and Advisory Committees meet to discuss potential nominees. In preparation for the committee meetings, I contacted committee members by phone to update the committee member's addresses, FAX numbers, and e-mail addresses. Once all the information is corrected, meeting reminders and nomination ballots are mailed out. I also continued the scheduled preparation for the Tribute to the Classical Arts and the Big Easys (Appendix C).
After receiving the list of Big Easy nominees, I contacted each nominee and requested photos, press kits and CDs. In addition to keeping track of all incoming CDs and photos, I also obtained addresses, e-mails, and biographies. After gathering that information, Ms. Powers composed the nominee letter and I handled the envelope stuffing and mailing. After receiving the photos and biographies, I submitted them to Gambit Weekly, which in turn published the Big Easy Entertainment Award nominees for that year in their publication.

In addition to gathering artist information, I searched through the editorial files to locate additional artist photos, and attended and participated in weekly meetings with the Executive Producer, Executive Director, Administrative Assistant, and the Marketing/Operations department. I also completed and updated the BEA media database by obtaining phone, FAX and e-mails for the local television, radio, and print media.

Ms. Powers, Ms. Moylan, and I handled ticket and table sales. My job was to ensure that all the information on the ticket order form was complete. I then entered the information into one the databases. Once this step was completed, I submitted the cash, checks, and charge card information to the Gambit Weekly Accounting department for processing. While tracking ticket sales revenue, I kept a tally of all sponsors, noting the number of complimentary tickets each sponsor had been allotted for each event.
I managed a variety of tasks both at the Foundation office and at the events. My office also duties included taking phone messages for the Executive Director. I also gathered all information required for the compilation of press packets and notebooks and assembled press kits based on existing in-house organizational literature, prepared and mailed thank-you letters to sponsors, performers, presenters, and ticket buyers, and compiled and bound the final report books for each individual event (Appendices D, E, F). At each event, I handled tasks such as setting up tables with tablecloths and votive candles, pinning company name signs onto the tables, filling gift bags, selling tickets at the door, checking in guests, working as a house manager, and serving as a general trouble-shooter.

My internship was a very educational experience. During the internship, I utilized a variety of previously acquired skills and gained new skills. I often had to make snap decisions and quickly switch gears when necessary. Working with the Foundation gave me the opportunity to become familiar with the performing talent of the Greater New Orleans area, to meet a variety of people in the arts and media, and the privilege of participating in one of the city’s biggest and most popular annual event, The Big Easy Entertainment Awards.
V. INTERN CONTRIBUTION

During my internship at the Foundation for Entertainment, Development, and Education, I gained valuable insight into the inner workings of this local non-profit arts organization. In return, I brought to the organization a wealth of skills gleaned from my previous experience in the non-profit arts and education sector. When I began the internship, Ms. Powers was the sole staff member of the Foundation. Because there was insufficient time for training, it was crucial for me to possess a working knowledge of the Mac operating system and the FileMaker Pro database. Additionally, I needed to employ my strong organizational skills and well-honed interpersonal skills.

My organizational skills were significant assets to the Foundation in the handling of the periodic bulk mailings. Many of the bulk mailings consisted of multiple pieces to be sent in one envelope. I developed an efficient system, periodically revising it with the goal of creating consistency and minimizing duplication. I also re-formatted the address labels on most of the thirty-three databases prior to generating address labels. Additionally, before labeling the envelopes, I double-checked for random duplication and inaccuracies. As a result, the Foundation saved money by minimizing duplicates and incorrect addresses through regular database maintenance.

Periodically, media calls are necessary to update the contact lists and obtain news deadlines. I received phone calls from ticket buyers that required discretion regarding payment information. Interpersonal skills are essential in dealing with the public, but when the “public” is the arts population, one has to possess a high level of intuition and patience.
Calls made to award nominees, performers, and presenters are very different from media or ticket purchasing interchanges. Artist calls are often very involved and require follow-up and a combination of relaying and acquiring vital information. Since most of the artists I contacted were category nominees, I needed to update contact information in a timely manner so the nominees would receive their nomination letters in time for the event. Because performing artists move frequently, finding them can be a challenge. When I was unable to locate an artist, I searched through the Louisiana Music Directory, the websites Whitepages.com and Google.com, and I contacted local dance or theatre companies to find them.

My experience with the Foundation for Entertainment, Development, and Education was unique and I learned about the local arts organizations of Greater New Orleans. The best way to obtain this type of knowledge is by directly working with a local non-profit arts organization. Working with a small organization, like the Foundation, put me on the “front line.” Lacking a staff large enough to accommodate separate departments, I was involved in a variety of tasks.

The Foundation benefited by selecting an intern with a wealth of non-profit arts and computer experience at no cost to the organization. I alleviated some of the workload burden of Ms. Powers, yet did not adversely affect the budget. The Foundation saved money over the academic year by enlisting the services of an unpaid intern in exchange for college credit.
VI. ORGANIZATIONAL CHALLENGES

No nonprofit organization is governed or managed perfectly and many have shortcomings in several areas and the Foundation is no exception (Wolf, p.346). The key challenges it faces are a dormant board, an overburdened manager, an insufficient volunteer structure, a decentralized work environment, and multiple databases.

INACTIVE BOARD

Every nonprofit, regardless of form, must have at least one director or trustee. The directors are usually those who administer and are the policymakers of the organization. They develop the plans for the organization and oversee its affairs (Hopkins, p.19). Although the Foundation has advisory and nominating committees devoted to the Tribute to the Classical Arts and the Big Easy Entertainment Awards, these committees consist of individuals involved in the local arts and media, do not take an active role in fundraising or organizational planning, and are not involved in organizational planning. Ms. DuBos actively participates in her role as a board member, but obtaining sponsorship and generating ticket sales for the events is primarily Ms. Powers' responsibility.

LEADERSHIP

A leader's job requires setting clear goals and expectations, making the case for transition, communicating effectively and helping people work through difficulty and change. A leader must also create an environment of energy, motivation, and trust (Bunker, p.1). Ms. Powers, with her combined enthusiasm and sincerity, is a natural leader for the Foundation. The position allows her to demonstrate her abilities and to engage in the type of work to which she is best suited.
A disadvantage to Ms. Powers' leadership style is her preference for expediency over training, which often results in her taking on the many tasks easily delegated to an intern. However, there are many instances when Ms. Powers does not have an assistant or an intern and has become accustomed to doing most of the Foundation's work unassisted.

WORKSPACE ORGANIZATION

The decentralized office arrangement often results in workflow inefficiency. In a centralized work environment, knowledge and skills acquisition is supported by social interaction and work relationships. The advantage of a centralized office arrangement is the ongoing and continuous flow of communication, which accelerates the learning process. The intern quickly learns the nuances and idiosyncrasies of the organization by being in close proximity to the Executive Director and the Administrative Assistant. By working together in a highly interactive work context, organizational members gain an understanding of each other's tasks and clearly recognize the interrelationships among jobs (Tracey, et al, p. 241).

In previous years, Ms. Powers shared a large office with an assistant and an intern, but currently the Foundation is dispersed throughout the Gambit Communications building. At the peak of preparation for the Big Easys, Ms. Powers' office was located near the reception area, Ms. Moylan worked at the computer terminal in the Editorial break room, and the intern desk was nestled in the Advertising department. The present decentralized office arrangement limits important learning and mentoring opportunities.
Since the beginning of my internship in January 2003, the Foundation intern office space has been moved twice. The Foundation press materials and supplies was relocated in the process. During the last reorganization in September 2003, the entire workstation was disassembled, creating frustration because it was during the Reds, Whites, and the Blues postcard mail-out and the intern phone extension had been listed as the reservations contact number. The intern phone was later discovered on the floor in a tiny open cubicle and the Foundation computer was found unplugged and shoved on a desk nearby.

DATABASE MANAGEMENT

A customer database is an information-intensive, long-term marketing tool. Containing more than just a set of names, addresses, and phone numbers, a database can include purchasing information, nominations and categories, along with addition relevant information (Kotler & Scheff p.367). An effective database design allows the user to data more broadly. Assigning more than one classification to an entity eliminates the need to create additional records or tables (Whipple, p.19).

For database management, Gambit Weekly and the Foundation use FileMaker Pro 6.0, which employs a form-driven approach, as opposed to Microsoft Access, which requires the user to design tables and queries first. The form-driven approach is faster for developing simple applications, which benefits users with little or no database design experience. Unfortunately, the drawback to this is that FileMaker is not very intuitive nor does it have a help menu (Morejon, p. A-4).
Another drawback to using FileMaker Pro is that each field created in a form is associated with a table that lies underneath, but remains hidden from view. Its properties aren’t readily available until more calculations or more complex field types are added (Morejon, p. A-4). The Foundation has thirty-three separate databases, created several years ago by a former Gambit Weekly employee. Along with the initial databases, the staff member formatted address labels and other related correspondence. Essentially, the existing forms and records cannot be reformatted because the information left with the employee. Everything has to be created from scratch instead of making corrections.

Use of the multiple databases often results in confusion and rampant duplication. There are too many individuals and organizations that fall into multiple database categories, making it difficult to effectively update addresses. This inefficient database organization requires time and money. Excess staff or volunteer time is expended through screening for duplication and labeling more postcards than needed and money is wasted through multiple mailings to the same organization or returns due to incorrect addresses.

VOLUNTEERS

In the staff-driven training world, jobs are analyzed and subdivided into specific task components. Training, education, and development in the context of the nonprofit are extremely important. It serves as an additional factor in the search for individual and organizational discovery, growth, and change. Knowledge about how an organization functions, about its mission and vision, where its strengths and weaknesses lay, develop for the organization a perspective of advocacy that helps volunteers better serve the wider community (Connors, pp. 84-85).
The leaders of many nonprofit and public agencies have taken appropriate steps to institute comprehensive volunteer programs, and their organization, client, and volunteers all benefit as a result. However, other organizations founder on the lack of knowledge or effort necessary to provide the essential groundwork for the participation of unpaid workers. Problems such as uncertain volunteer recruitment and ineffectual assignments often stem from initial failures to plan for and accommodate a volunteer workforce (Connors, p.37).

Although Ms. Powers benefits from the assistance of an informal network of friends and colleagues in preparation for the events, there is no formalized volunteer program in place for either the events or in the Foundation’s office. This results in a random approach to accomplishing tasks, such as the bulk mailings and often, scheduled deadlines are missed. In some instances, volunteers committed to working on time sensitive mailings did not arrive as planned, placing additional burdens on Ms. Powers and the Gambit Weekly’s Marketing Department.

It is easier to recruit volunteers for the events because of the glamorous and festive atmosphere. Securing volunteers for office work is more difficult and the difficulty is compounded by the decentralization and limitations of the Foundation’s workspace. Because volunteers are casually scheduled, it often results in a shortage of manpower in the office and a surplus of event volunteers.
VII. RECOMMENDATIONS

Despite an inactive board, an overextended director, a casual volunteer structure, inefficient workspace design, and a complicated multiple database system, the Foundation for Entertainment, Development & Education produces successful, well-attended events that positively impact the community. However, if these challenges are evaluated and creative solutions employed, the Foundation can more effective with regards to fundraising, cost saving, and workflow efficiency.

BOARD STRUCTURE:

A nonprofit board’s ability to effectively shape policy and further the organization’s mission is enhanced or constrained by the way its members relate to one another; and a board’s organization and structure defines how members will interact (Duca, p.35). In the Foundation’s case, the board of directors has been dormant, and the organizational planning and developing have been managed by either the Executive Director or Ms. DuBos. In addition to reactivating the board, I recommend the size of the board be increased to include at least five members of the community that are committed to upholding and supporting the Foundation’s mission.

A nonprofit’s board of directors is legally responsible for its organization and for overseeing the chief executive. With the exception of organizations with voting memberships and those without paid staff, all nonprofits boards have these two roles in common. However, most boards take on broader responsibilities, and some create separate organizational structures (committees) to help distribute these duties (Duca, p.43). The Foundation would benefit from the formation of board committees to assist with development, board recruitment (nominating), and public relations.
Although the Foundation earns annual income through event ticket sales, operating costs exceed revenue and Ms. Powers, as the sole staff member, is responsible for development and garnering sponsorship. An active development committee would seek and develop funding relationships, minimizing the burden Ms. Powers experiences each season.

A nominating committee is responsible for nominating and developing new board members. The selection, development, and training of new board members ensures that the right people are matched to the organization and are adequately trained with regards to their responsibilities. Through demonstrated competence, a well-trained board member enables the board to operate at its highest ability.

Each board member is an emissary for the organization and should find opportunities to publicly relay the organization’s mission. However, a public relations committee oversees the organization’s interaction with the community. This committee reviews and evaluates the impact of the organization’s publicity and ensures that the organization enjoys a good public image (Duca, p.60-61). As a small organization without its own public relations staff, the Foundation would benefit from a committee devoted to promoting its reputation.

MANAGEMENT

Presently, Ms. Powers is the only paid staff member. Due to the dormant board and random volunteer structure, Financially, the Foundation is not in a position to hire and train additional staff. Therefore, the only alternative is to develop a comprehensively trained volunteer force (along with reactivating the board) to alleviate Ms. Powers’ overburdened workload.
VOLUNTEER STRUCTURE

Because of the informal nature and insufficient training of the existing volunteer force, the Foundation would benefit from an organized volunteer structure, headed by a volunteer coordinator. A volunteer coordinator is to the volunteers what a personnel director is to the paid staff. S/he has the overall responsibility for finding and placing volunteers and mediating between their needs and the needs of the organization (Wolf, p.103).

The volunteer coordinator would also ensure the volunteers would have adequate training, both in the office and at the events. Training is an area that nonprofit organizations must recognize as a win-win situation for all concerned. The volunteer benefits through learning new and additional information and skills, and as a result, becomes more effective. The organization enjoys the benefits of committed, motivated, and more focused volunteers who work towards achieving an organization’s objectives (Connors, p.85).

WORKSPACE

Since the Foundation relies heavily on resources provided by Gambit Weekly, it is not in a position to explore the alternative of creating a more centralized working environment. However, because the decentralized environment exists, it requires diligence and frequent communications between the Executive Director and the Foundation intern. A temporary solution would be to install a computer terminal and phone line in the corner of the conference room that would be devoted to the Foundation intern. This is also the closest work area to Ms. Powers’ office, allowing the potential for the development of a mentoring relationship.
Consolidating the multiple databases into a single entity, using organizationally intuitive codes would give the Foundation a consistent image and save money lost through duplicate mailings and returned mail due to bad addresses. Properly implemented and maintained, an efficient database serves as an excellent marketing tool and it can be expanded to identify target audiences, prospective sponsors, and potential funding sources.

Developing a more efficient database system may be expensive in terms of managerial and clerical time devoted to developing, organizing, and maintaining the database (Taylor & Mitchell, p.22). However, if the Foundation could afford the computer programmer contracted by Gambit Weekly, it lacks the skills and the manpower for a project of this scope. A cost-saving alternative would be to employ the services of a skilled volunteer, solely committed to the managing the project.

The implementation of a 12-week database creation and organization project, beginning in the summer when the Foundation is in its seasonal planning phase is a viable solution. Working 20 hours per week from June to August, a volunteer, combined with the services of the computer programmer, would be able to develop a highly functional database in time for the Reds, Whites, and the Blues September mail-outs.
CONCLUSION

It is projected that nonprofit organizations will not simply remain a part of our nation’s future (Hopkins, p.311), but will continue to increase as a means of alleviating the overburdened government sector. Therefore, an effective organization, management, and volunteer structure is necessary for optimum organizational productivity and development.

My nine-month internship with the Foundation for Entertainment, Development, and Education provided me the opportunity to familiarize myself with the Foundation’s history, programs, and organizational structure. In this report, I evaluated problem areas and recommended viable suggestions, relying on both my previous experience in nonprofit arts organizations and the academic study of the development, organization, and management of nonprofit organizations.
REFERENCES


Websites
VITA

Lori Connors received a Bachelor in Arts-Music Degree from Florida State University in 1997. In addition to studying classical guitar for 12 years, Ms. Connors has significant experience in arts administration, gained through her employment with the Aspen Music Festival, Austin Chamber Music Center, Austin Classical Guitar Society, Tallahassee Symphony Orchestra and Wheeler Opera House.

In August 2001, Ms. Connors began her studies in the Masters of Arts Administration program at the University of New Orleans. Her graduate studies included work as a research assistant for the Changing The Beat: A Study of the Worklife of Jazz Musicians. Conducted by the Research Center for Arts and Culture under a cooperative agreement with the National Endowment for the Arts and the San Francisco Study Center, this four-city study consisted of a questionnaire combined with personal interviews and was conducted with one hundred ten jazz musicians in the Greater New Orleans area.

With the submission and defense of this report, Ms. Connors will have successfully fulfilled the requirements of the Masters in Arts Administration degree in December 2003. Post-graduate plans include further coursework to attain a Masters in Business Administration degree and to secure employment in the nonprofit arts and education sector.
Appendices

The Foundation for Entertainment, Development & Education
Appendix A.

Articles of Incorporation
ARTICLES OF INCORPORATION

OF

THE FOUNDATION FOR
ENTERTAINMENT, DEVELOPMENT
& EDUCATION, INC.

UNITED STATES OF AMERICA

OF

STATE OF LOUISIANA

PARISH OF ORLEANS

* * * * * * * * * * *

BE IT KNOWN, that on this 28th day of November, 1990,

BEFORE ME, JOHN C. SAUNDERS, JR., a Notary Public, duly
commissioned and qualified in and for the State and Parish
aforesaid,

PERSONALLY CAME AND APPEARED:

MARGO DUBOS and JACQUELYN MILLER

both persons of the full age of majority, who declared unto me,
Notary, in the presence of the undersigned competent witnesses,
that availing themselves of the provisions of La. R.S. 12:201 et
seq., and the Acts amendatory thereto, they do hereby organize a
non-profit corporation in pursuance of said law, under and in
accordance with the following Articles of Incorporation, to-wit:

I.

NAME

The name of the corporation is THE FOUNDATION FOR
ENTERTAINMENT, DEVELOPMENT & EDUCATION, INC.
II.

OBJECTS AND PURPOSES

This corporation is organized for education and charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986 and in this connection, its objects and purposes shall include, but not necessarily limited to, the following, to-wit:

A. To establish an Entertainment Development Trust Fund.

B. To produce one awards show annually to recognize and honor local members of the entertainment industry for their accomplishments and contributions, the proceeds of said awards ceremony to benefit The Entertainment Development Trust Fund.

C. To produce and promote concerts and performances to benefit The Entertainment Development Trust Fund.

D. Through grants, gifts and scholarships, to fund projects and programs that will promote, develop, improve and enhance the entertainment industry in New Orleans.

E. To promote the New Orleans entertainment industry locally, nationally and internationally.

Pursuant to those matters set forth above, and subject to the limitations therein and hereinafter set forth, the corporation may:

A. Purchase, lease, hire or otherwise acquire real and personal property, improved and unimproved, of every kind and description in furtherance of the purposes of this corporation.
B. Employ the necessary personnel to carry out the program as aforesaid.

C. Raise funds for its activities by contributions, bequests, donations, award ceremony and performance ticket sales, and any other method to aid in the purpose for which the corporation is formed.

In addition to the objects and purposes as stated aforesaid, this corporation shall possess all powers and authority permitted by law, except:

A. No part of the assets, income or profits of this corporation shall inure to the benefit of, or be distributable to, its members, directors, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments in furtherance of the purposes set forth hereinabove.

B. No substantial part of the activities of the corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation, and the corporation shall not participate in, or intervene in (including the publishing or distribution of statements in connection with any political campaign on behalf of any candidate for public office.

C. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on (a) by a corporation exempt from Federal Income Tax under Section 501(c) of the Internal Revenue Code of 1986, as amended, (or the corresponding provisions of any future Federal Internal Revenue Laws), or (b) by a corporation, contributions to which are deductible under Section 170 of the Internal Revenue Code of 1986, as amended (or the corresponding provisions of any future Federal Internal Revenue Laws).
D. In the event that this corporation is treated as a private foundation, then the corporation shall not engage in any act of self-dealing which would subject it to a tax under Section 4941 of the Internal Revenue Code of 1986, as amended; this corporation shall make distributions at such time and in such manner as not to subject the corporation to tax under Section 4942 of the Internal Revenue Code of 1986, as amended; the corporation shall not retain any excess business holdings which would subject it to tax under Section 4943 of the Internal Revenue Code of 1986, as amended; the corporation shall not make any investments that would subject it to tax under Section 4944 of the Internal Revenue Code of 1986, as amended; and the corporation shall not make any taxable expenditures that would subject it to tax under Section 4945 of the Internal Revenue Code of 1986, as amended.

III.
NON-PROFIT CORPORATION

This corporation shall be a non-profit corporation, organized under the provisions of the Louisiana Non-Profit Corporation Law, La. R.S. 12:201 et seq. and shall exist in perpetuity.

This corporation is constituted so as to attract substantial support from contributions, directly or indirectly, from a representative number of persons in the community in which it operates.

In the event of dissolution, all of the remaining assets and property of the corporation shall, after necessary expenses thereof, be distributed to such organizations as shall qualify under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended. Any such assets not so disposed of shall be disposed of...
by the district court of the parish in which the principal office of the corporation is then located, exclusively for the purpose, or to such organization(s) as said court shall determine, which purpose and organizations shall qualify under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended.

IV.

REGISTERED OFFICE

The registered office of this corporation shall be at 4619 Iberville Street, New Orleans, Louisiana, 70119.

V.

REGISTERED AGENT

The registered agent for service of process upon this corporation shall be MARGO DUBOS, 4619 Iberville Street, New Orleans, Louisiana, 70119.

VI.

INCORPORATOR

The incorporators of this corporation are MARGO DUBOS, 4619 Iberville Street, New Orleans, Louisiana, 70119, and JACQUELYN MILLET, 1941 Wilton Drive, New Orleans, Louisiana, 70122.
VII.

BOARD OF DIRECTORS AND OFFICERS

(a) The administration and management of this corporation shall be vested in the Board of Directors. The number of Directors, manner of selection and length of service shall be as set forth in the By-Laws.

(b) The officers of the Board of Directors shall be the officers of the corporation and shall be selected by the Board from the membership of the Board.

(c) An advisory council shall be appointed by the Board of Directors to screen and recommend applications for grants, gifts and scholarships from The Entertainment Development Trust Fund. The number of council members, manner of selection and length of service shall be set forth in the By-Laws.

(d) The names and addresses of the initial directors, whose terms shall expire on June 1, 1993 are:

MARGO DUBOS
4619 Iberville Street
New Orleans, Louisiana 70119

JACQUELYN MILLER
1941 Wilton Drive
New Orleans, Louisiana 70122

JAY GERMNSBACHER
1535 Camp Place
New Orleans, Louisiana 70130

(e) Any vacancies in the Board of Directors resulting from death, resignation, retirement, disqualification, removal from
office or other cause shall be filled by a majority vote of the directors then in office, and the directors so chosen shall hold office for the balance of the term of the director whose position was so filled. No decrease in the number of directors shall shorten the term of any incumbent director.

(f) Any director absent from a meeting of the Board, or any committee thereof, may be represented by any other director who may cast the absent director's vote according to his written instructions, general or special. The Board of Directors may conduct its meetings by conference telephone or similar communications equipment, provided all persons participating in the meeting can hear and communicate with each other. In lieu of taking action by vote at meetings, the Board of Directors may take action by written consent signed only by such percentage of the directors as would be required to approve the particular matter if the matter were called to a vote at an actual meeting of directors at which all directors were in attendance. Any action taken by written consent signed by less than all of the Directors shall be communicated to the non-signatory Directors as soon as practical.

(g) This corporation may borrow money, purchase or rent immovable property, sell, lease, encumber or otherwise alienate any of its immovable property provided such act is authorized by a majority of the Board of Directors voting at a meeting of the Board of Directors properly called on due notice, if notice is required.
VIII.

MEMBERSHIP

This corporation shall be organized on a non-stock basis and shall not be authorized to issue shares of stock.

Categories of Membership: There shall be two categories of membership: Board Members and Advisory Council Members.

Eligibility: Any person 21 years of age or older, seriously interested in developing the local entertainment arts industry, may become a member of the Board or the Advisory Council by being nominated by a current Board member and voted in by a majority of the Board of Directors. Except as may otherwise be provided in the By-Laws of the corporation, each member shall have one (1) vote in matters regarding the disbursement of grants, gifts and scholarships, and all members shall have equal rights and privileges in these matters, provided, however, in no event shall there be more than one vote per member. Membership rights shall not be transferrable by assignment or sale, or by inheritance or testament upon the death of the owner, and no rights of ownership belonging to any former owner shall inure to any assignee, vendee, heir or legatee.
IX.

NO PERSONAL LIABILITY

No member of this corporation shall be personally liable for any of the obligations of the corporation solely by reason of being a member of this corporation.

X.

LIABILITY OF DIRECTORS AND OFFICERS

The directors and officers of the corporation shall not be liable to the corporation or its members for monetary damages for breach of fiduciary duty as a director or officer. This elimination of liability shall not apply (i) for any breach of the directors' or officers' duty of loyalty to the corporation or its members, (ii) for acts or omissions not in good faith or which involve intentional misconduct or a knowing violation of law, (iii) for liability under La. R.S. 12:226(D), or (iv) for any transaction from which the director or officer derived an improper personal benefit. This provision is in addition to the limitation of liability of directors and officers of non-profit organizations set forth in La. R.S. 9:2792.3, as amended from time to time.
XI.

INDEMNITY

This corporation shall indemnify any person who was or is a party or is threatened to be made a party to any action, suit or proceeding, whether civil, criminal, administrative or investigative (including any action by or in the right of the corporation) by reason of the fact that he is or was a director, officer, employee or agent of the corporation, or is or was serving at the request of the corporation as a director, officer, employee or agent of another non-profit, business or foreign corporation, partnership, joint venture or other enterprise, against expenses (including attorney's fees), judgments, fines and amounts paid in settlement actually and reasonably incurred by him in connection with such action, suit or proceeding if he acted in good faith and in a manner he reasonably believed to be in or not opposed to the best interest of the corporation, and, with respect to any criminal action or proceeding, had no reasonable cause to believe his conduct was unlawful; provided that in the case of actions by or in the right of the corporation, the indemnity shall be limited to expenses (including attorney's fees, and amounts paid in settlement not exceeding, in the judgment of the Board of Directors, the estimated expense of litigating the action to conclusion) actually and reasonably incurred in connection with the defense or settlement of such action and no indemnification shall be made in respect of any claim, issue or matter as to which such person shall
have been adjudged to be liable for negligence or misconduct in the
performance of his duty to the corporation unless and only to the
extent that the court shall determine upon application that,
despite the adjudication of liability but in view of all the
circumstances of the case, he is fairly and reasonably entitled to
indemnity for such expenses which the court shall deem proper. The
termination of any action, suit or proceeding by judgment, order,
settlement, conviction, or upon a plea of nolo contendere or its
equivalent, shall not, of itself, create a presumption that the
person did not act in good faith and in a manner which he
reasonably believed to be in or not opposed to the best interests
of the corporation, and, with respect to any criminal action or
proceeding, had reasonable cause to believe that his conduct was
unlawful.

XII.

BY-LAWS

The Directors shall be empowered to adopt by-laws providing
for the election of officers and the regulation of the business and
affairs of the Corporation, which by-laws shall not be inconsistent
with these Articles of Incorporation. The by-laws shall be amended
by majority vote of the Directors present at any special meeting
of the Board called for that purpose.
XIII.

**RECALL: REMOVAL**

Any officer may be recalled and any director or council member may be removed by a two-thirds (2/3) vote of the members present at a special meeting called for that purpose.

XIV.

**FEDERAL TAXPAYER IDENTIFICATION NUMBER**

The Federal Taxpayer Identification Number of this corporation is **72-1177779**.

**THUS DONE AND SIGNED**, at my office in New Orleans, Louisiana, on the day, month and year hereinabove first written, in the presence of the undersigned competent witnesses, who hereunto sign their names with the said appearers and me, Notary, after due reading of the whole.

**WITNESSES:**

[Signatures]

**JACQUELYN MILLER**

**JOHN C. SAUNDERS, JR., NOTARY PUBLIC**
AFFIDAVIT OF ACCEPTANCE OF APPOINTMENT 
BY DESIGNATED REGISTERED AGENT 
ACT 769 OF 1987

To the State Corporation Department 
State of Louisiana

STATE OF LOUISIANA 
PARISH OF ORLEANS

On this 28th day of November, 1990, before me, a Notary Public in and for the State and Parish aforesaid, personally came and appeared MARGO DUBOS, who is to me known to be the person, and who, being duly sworn, acknowledged to me that she does hereby accept appointment as the Registered Agent of THE FOUNDATION FOR ENTERTAINMENT, DEVELOPMENT & EDUCATION, INC., which is a Corporation authorized to transact business in the State of Louisiana pursuant to the provisions of the Title 12, Chapter 1, 2 and 3.

[Signature]
MARGO DUBOS, Registered Agent

SWORN TO AND SUBSCRIBED BEFORE 
ME THIS 28th DAY OF 

[Signature]
NOTARY PUBLIC
Domestic Corporation
Annual Report

For Period Ending
November 30, 2002

Mailing Address Only
34368607 N
THE FOUND. FOR ENTERTAIN., DEV. & EDUC., INC.
3923 BIENVILLE ST.
NEW ORLEANS, LA 70119

Our records indicate the following registered agents for the corporation. Indicate any changes or deletions below. All agents must have a Louisiana address. Do not use a P.O. Box. New registered agents require a notarized signature.

MARGO DUBOS
30 TERN ST./NEW ORLEANS, LA 70124

I hereby accept the appointment of registered agent(s).

Sworn to and subscribed before me on

Our records indicate the following officers or directors for the corporation. Indicate any changes or deletions below. If space is needed for additional officers/directors, attach an addendum. Include addresses. Do not use a P.O. Box. Indicate all offices held by each individual listed.

MARGO DUBOS
30 TERN ST./NEW ORLEANS, LA 70124

DIR

To be signed by an officer or director.

MARGO DUBOS

Director

(504) 486-5700

11/6/02

SIGN-->

Enclose filing fee of $5.00
Make remittance payable to Secretary of State
Do Not Send Cash
web site: www.sec.state.la.us

UNSIGNED REPORTS WILL BE RETURNED
Charter/Organization ID: 34368607N

Name: THE FOUNDATION FOR ENTERTAINMENT, DEVELOPMENT & EDUCATION, INC.

Type Entity: Non-Profit Corporation

Status: Active

Annual Report Status: In Good Standing

Domicile Address: 3923 BIENVILLE ST., NEW ORLEANS, LA 70119


Registered Agent (Appointed 11/30/1990): MARGO DUBOS, 30 TERN ST., NEW ORLEANS, LA 70124

Director: MARGO DUBOS

Incorporator(s): MARGO DUBOS
Appendix B.

Biography and Vita: Gloria Powers, Executive Director
GLORIA POWERS
SPECIAL EVENTS COORDINATION • MUSIC PRODUCTION • PROJECT MGT - FOLKLIFE
CONSULTANT • ENTERTAINMENT BOOKING • PUBLICITY •
ANTHROPOLOGIST - PUBLIC RELATIONS • MARKETING

CURRENT EMPLOYMENT

A New Muse, LLC
International Entertainment Resources
Project Management/Entertainment Booking/Production/Public Relations
504-948-0323 Fax 504-948-0324 P.O.Box 57407. New Orleans, LA 70157

GAMBIT Weekly Big Easy Entertainment Awards
Tribute To the Classical Arts & Reds Whites & The Blues Wine/Food/Music Event
Executive Director Special Events
Foundation for Entertainment Development & Education
3923 Bienville St. New Orleans, LA 70119
504-486-5900 ext 136 Executive Producer/Publisher: Margo DuBos

Louisiana Living History Project
Company Manager - Ashe Cultural Arts Center
Sponsored by the New Orleans Tourism Marketing Corporation
Trained Actors in Historically Accurate Costumes representing actual figures from the history of
New Orleans and Louisiana. Multi-cultural, multi-faceted group. Sponsored annually to appear
in the French Quarter during the month of December. Available for receptions, speaking
engagements, educational outreach and special events
Project Artistic Director: Lenwood Sloan

Folklife & Festival Consultant
Louisiana Folklife Festival Executive Director: Mike Luster - 318-324-1665
Louisiana Division of the Arts/Folklife Program Director: Maida Owens 504-342-8180
Voodoo Music Festival -Steve Rehage - 212-218-3325
Roots Music Gathering - Eric Cager - 504-524-7268

EDUCATION
Master of Arts (M.A.) Anthropology LSU Baton Rouge, LA 1976
Bachelor of Arts (B.A.) Psychology/History LSU Baton Rouge, LA 1966
Grantsmanship Center Training Program New Orleans Chamber of Commerce 1986
U.S. Dept. of Commerce Import/Export Certification International Trade Mart 1982
Independent Study in Latin America/Caribbean
Mexico, Guatemala, Honduras. Nicaragua, Panama, Belize, Ecuador, Colombia, Haiti

PROFESSIONAL ASSOCIATIONS & COMMUNITY ACTIVITIES
Music & Entertainment Commission of New Orleans 1988-98
Community Grants Panel for Arts Council of New Orleans 1997, 2002
Professor Longhair Foundation Board of Directors 1985-96
Folk Arts Panel, Louisiana Division of the Arts 1992-199
GLORIA POWERS BIO 8/2002

Gloria Powers is a cultural anthropologist, event coordinator, and project consultant. She provides services through A New Muse LLC, an international entertainment resource company. She has twenty years experience planning, coordinating and implementing special events, cultural programs and music productions. A published writer with experience in editing and print media production, Gloria promotes and publicizes the projects she directs.

Since 1991 Gloria has served as Executive Director for the Big Easy Entertainment Awards sponsored by GAMBIT Weekly in New Orleans. This annual evening gala features national and local celebrities presenting more than 45 awards in music and theatre. She produces the associated Tribute to the Classical Arts luncheon offering awards for classical music, opera and dance (since 1994). These events require contact with the entire performing arts community of New Orleans, the organization and management of committees, public relations and publicity.

New for 2002 is the Reds, Whites & The Blues wine/food/music event that becomes the third event from which proceeds benefit the Foundation for Entertainment Development and Education. Gloria is the Development Director for that Foundation.

In addition to her work for Gambit Weekly, Gloria is involved in projects with renowned artistic director Leni Sloan. She is the Company Manager of the Louisiana Living History Project. and served as Project Manager for the National Spirit Project’s Vo-Du Macbeth and The Louisiana Spirit Suite.

Gloria has coordinated events, festivals, international cultural heritage conferences and art exhibitions for the National Endowment for the Arts (NEA), the City of New Orleans, and the Latin American Chamber of Commerce. She served two years as the Director of the Delta Folklife Festival held in Ferriday, Louisiana (funded by the NEA). She serves as a consultant to the New Orleans Music Business Institute and its annual Cutting Edge Music Conference (since its inception in 1992), including three years as the Coordinator of the Roots Music Gathering portion of that conference. She has ten years experience in international trade and tourism (Latin America & the Caribbean) and served two terms on the Mayor of New Orleans’ International Advisory Council.

Gloria served on the staff of the New Orleans Jazz & Heritage Festival for seven years (1988 - 1994). She served three terms on the Music & Entertainment Commission of New Orleans, and was Project Director for the Professor Longhair Square sculpture memorial, a public art project of the Professor Longhair Foundation and the Arts Council of New Orleans.

A New Muse LLC is Gloria Powers’ company through which a variety of services are offered. She has produced jazz concerts and innovative multi-arts shows that earned a Regional Artists Project grant from the National Endowment for the Arts, the Rockefeller Foundation and the Andy Warhol Foundation. Gloria Powers provided management services for 7 years for the award winning group Michael Ray & The Cosmic Krewe, performing their unique jazz-funk-of-the-future at major festivals and music venues internationally. She continues to book a variety of New Orleans music.

###

A New Muse LLC  P.O. Box 57407  NOLA 70157  504-948-0323  FAX 948-0324  Email  glopower@Bellsouth.net
SPECIAL EVENT CREDITS - Gloria Powers

BIG EASY ENTERTAINMENT AWARDS – Executive Director 1989-2003
Evening Gala with 45 Awards in Music and Theatre, 9 Live Performances, After Party held in April
Tribute To The Classical Arts Luncheon - Awards in Classical Music, Opera and Dance 1994-2003 February
GAMBIT Weekly/Foundation for Entertainment Development & Education – New Orleans
Entertainment Producer for the AAN (Assn of Alternative Newsweeklies) Convention, New Orleans 2001
Multiple musical acts at Mardi Gras World

VOODOO MUSIC FESTIVAL - 1999-2002
Transportation, Coordinator ’99. Promoter’s Rep ’00, Backstage Manager ’01, Production Office ’02
3 stage event in City Park New Orleans in October Rehage Entertainment - New York & New Orleans, LA

NEW ORLEANS JAZZ & HERITAGE FESTIVAL – Night Concerts
Backstage Hospitality Coordinator 1988-1994 13 Concerts in 9 days, 7 workshops during the day at
locations throughout the city. Crew & Artists Catering, Backstage Hospitality.

PIANO NIGHT CONCERT AT TIPITINA’S – Coordinator/Publicist /Executive Producer
1988–1994 Professor Longhair Foundation (annually during Jazz Fest) New Orleans

GRAMMY AWARDS PARTY IN NEW ORLEANS – Coordinator 1989–1994
National Academy of Recording Arts & Sciences/Music & Entertainment Commission of N.O.

BENEFIT CONCERTS FOR THE NEW ORLEANS RECREATION DEPARTMENT – NORD
Coordinator 1991 Freeport McMoRan, WQUR & WYLD Radio, Perry Roehm Stadium New Orleans

NEW ORLEANS ARTISTS AGAINST HUNGER & HOMELESSNESS – Backstage Catering

"MARDI GRAS TO THE WORLD – BBC TV Special" – Catering Coordinator 1988
Davis Productions and Moving Pictures, Inc. Toulouse Theatre, Canal Street New Orleans

NOM&E / NAIRED TALENT SHOWCASE & RECEPTION – Producer/Coordinator 1988
Storyville Jazz Hall N. O. Music & Entertainment Assn/Nat'l Assn Independent Record Distributors

MAYOR’S FORUMS ON MUSIC – Reception Coordinator 1987 & 1988
New Orleans Music & Entertainment Association

BILLBOARD MAGAZINE RECEPTION FOR NEW ORLEANS MUSIC INDUSTRY –
Coordinator 1987 Royal Sonesta Hotel French Quarter New Orleans

NARAS MEMBERSHIP RECEPTIONS – Coordinator 1986 & 1989

COOKIN’ & CRUISIN’ IN ARMSTRONG PARK – Publicity & Public Relations Coordinator
1987 Rudy Mills, Producer

LOUISIANA GOVERNOR’S CONFERENCE ON MUSIC – Reception Coordinator 1986
Louisiana Dept. of Commerce

LATIN AMERICAN CHAMBER OF COMMERCE – Event Coordinator 1978 – 1980
Receptions & Exhibitions 1978–1980
CULTURAL HERITAGE & ARTS PROJECT CREDITS – GLORIA POWERS

Louisiana Division of the Arts, Louisiana Endowment for the Humanities,
City of Eunice, City of Monroe

PROFESSOR LONGHAIR PARK & MEMORIAL – Project Coordinator 1990–95
Professor Longhair Foundation, Arts Council of New Orleans

DELTA FOLKLIFE FESTIVAL – Festival Coordinator 1990 & 1991 Ferriday, Louisiana
National Endowment For The Arts, Town of Ferriday,
Louisiana Endowment for the Humanities

"FOURTH WORLD" – Community Outreach Coordinator 1988 & 1989
Multi–Arts, Multi–Cultural Theatre Project based on Hopi Indian Cosmology
Production of Dinosaur Arts Collective, Contemporary Arts Center

KREWE OF CLONES PARADE & BALL "CELEBRITY TRAGEDY" – 1986 & 1987
Project Director Artists Carnival Organization – Performance Art for the Street
Contemporary Arts Center, Federal Fibre Mills (Visual artists Carnival Krewe)

LATIN WORLD EXTRAVAGANZA – Reception/Exhibition 1983 The Rink
Visual Art from Private Collections – Hispanic Heritage Foundation
New Orleans, LA

AMERICAN INDIAN CELEBRATION – Steering Committee, Exhibit Developer 1983
Shreveport Regional Arts Council

LATIN ROOTS IN THE BUILT ENVIRONMENT – Conference Coordinator 1977–78
Program & Exhibit Development, International Professional Conference
National Endowment for the Arts, U.S. Dept. of the Interior,
City of New Orleans

MULTI–ARTS PRODUCTIONS Production Coordinator/Publicist

"The History & Mystery of Jazz: Part I, A Tribute To The Haitian Vibration"
Regional Artists Project Grant (NEA, Rockefeller Foundation, Andy Warhol
Foundation) Contemporary Arts Center April 2, 1993 –
Museum of the Americas Feb.2,1992 NOLA

"Rhythm Revival" Contemporary Arts Center New Orleans 1/93
Multi–Arts Production focusing on the rhythms of the planet & multicultural
rituals. Partially funded by the Lila Wallace–Readers' Digest National Jazz
Network Fund Michael Ray – Music Director/Jazz Trumpeter &
Jerry Therio – Set Designer/Neon Artist Dance collaborators Yvonne Olivier of
Rapides Inter–Arts Dancers and Ausettua Amor Amenkum of Kumbuka African
Drum & Dance Collective
MUSIC PRODUCTION CREDITS – GLORIA POWERS

BIG EASY ENTERTAINMENT AWARDS – Executive Director 1989-2002
Evening Gala with 45 Awards in Music and Theatre, 9 Live Performances, After Party.
Tribute To The Classical Arts Luncheon - Awards in Classical Music, Opera and Dance 1994-2002
GAMBIT Newsweekly/Foundation for Entertainment Development & Education – New Orleans

Entertainment Producer for the AAN (Assn of Alternative Newsweeklies) Convention, New Orleans 2001
Multiple musical acts at Mardi Gras World

MUSIC CONCERTS BY MICHAEL RAY & THE COSMIC KREWE 1989-2000
New Orleans, New York, Burlington, Vermont, Festivals in the U.S. and overseas....Rio de Janeiro, London, Berlin, Greece, Italy, Mexico

NEON – SOUND PERFORMANCES – Production Coordinator/Publicist 1990 – 1994
Multi–Arts Productions by Rhythm & Muse Artists
Michael Ray – Music Director/Jazz Trumpeter & Jerry Therio – Set Designer/Neon Artist

"The History & Mystery of Jazz: Part I, A Tribute To The Haitian Vibration"
Regional Artists Project Grant (NEA, Rockefeller Foundation, Andy Warhol Foundation)

"Rhythm Revival" Contemporary Arts Center New Orleans 1/93
Partially funded by the Lila Wallace–Readers' Digest National Jazz Network Fund

"Voodoo Boo" Charlie B's Club & WWOZ FM Live Broadcast New Orleans 10/92
Louisiana Jazz Federation /Music & Entertainment Commission of New Orleans

"Tribute to Miles Davis" Contemporary Arts Center New Orleans 5/92
Partially funded by the Lila Wallace–Readers' Digest National Jazz Network Fund

"Tribute to the Haitian Vibration" Museum of the Americas, NOLA 2/92

SUN RA & THE INTERGALACTIC RESEARCH ARKESTRA– Concert Producer
May 1989 Storyville Jazz Hall

PIANO NIGHT AT TIPITINA'S – Executive Producer, Coordinator/Publicist 1988–1994
Professor Longhair Foundation (annually during Jazz Fest) New Orleans, Louisiana

NOM&E / NAIRD TALENT SHOWCASE & RECEPTION – Producer/Coordinator 1988
Storyville Jazz Hall N. O. Music & Entertainment Assn/Natl Assn. Independent Record Distributors
EXHIBIT PLANNING & COORDINATION – GLORIA POWERS

"Faux True" Art Exhibition & Opening Stuart Auld, Artist 1987 Cafe Brasil

"New Orleans Music Heritage" Photographic Exhibition Michael P. Smith 1986 Louisiana Governor's Conference on Music

"Contemporary Native American Artists" Group Exhibition & Opening Vis a Vis Gallery, Dr. Charles Nissley 1983 American Indian Celebration, Shreveport Regional Arts Council

"Latin World Extravaganza" Exhibition & Opening Art From Private Collections1983 The Rink

"Peru, Land and People" & "Views of Urban Peru" Photographic Exhibits Tulane University Latin American Library1979 International Trade Mart Lobby

"Caribs of Honduras" Cultural Exhibit LSU Department of Geography & Anthropology 1979 Caribbean Festival, Southern University in New Orleans

"Contrastes En El Paisaje Urbano De Un Area De Bogota" Exhibit & Reception Latin American Chamber of Commerce 1978 Chamber of Commerce Lobby

"Brazilian Architecture: Past and Present" Photographic Exhibit University of Florida 1978 "Latin Roots in the Built Environment" Conference

"Antigua, Guatemala: Relic of the Spanish Colonial Era" Exhibit O.A.S./Tulane University Markham Collection Photographs Middle American Research Institute Textiles 1978 "Latin Roots in the Built Environment" Conference
PUBLISHED ARTICLES – GLORIA POWERS

"Delta Folklife" Series of articles and special supplements published in 1990 & 1991. Editor and writer for print project partially funded by the Louisiana Endowment for the Humanities in conjunction with the Delta Folklife Festival, a regional event funded by the National Endowment for the Arts.

New Orleans Internacional – 1978–81 Associate Editor & Writer
Bilingual publication promoting trade and tourism with Latin America.
"Port of New Orleans"
"Mardi Gras in New Orleans"
"Honduras/New Orleans: Esprit de Corps"
"Venezuela"
"Spanish Architecture of the Vieux Carre"
"Armstrong Park"
"The Mississippi Gulf Coast"
"Interview with Philip Keuhn, President of New Orleans Cold Storage"
"Interview w/ Miguel Uria, V.P. Howard, Weill, Labouisse & Frederichs"
"Interview with August Perez, President of Perez & Associates Architects"
"Interview with Mignon Faget, Jewelry Designer/Retailer"
"Interview with Yvonne LaFleur, Milliner/Designer/Retailer"
Book Review of Tropical Enterprise by Thomas Karnes, a history of the Standard Fruit & Steamship Company

Music related articles in various publications including:

"Live Music – The Heartbeat of New Orleans" NAIRD Program Guide

"Sam McClain" Wavelength Magazine July 1987 issue.

"Music Is The Language of New Orleans" GNOTCC Dining & Entertainment Guide Fall 1986/Spring 1987
COMMUNITY ACTIVITIES – GLORIA POWERS

Foundation for Entertainment Development & Education

_____ Development Director - 1990-2003
Grants to projects & programs to benefit the performing arts community of New Orleans

Roots Music Gathering
Music Business Institute/Cutting Edge Music Business Conference
Coordinator - Consultant - Media Relations
504-524-7268 Executive Director Eric Cager

Music & Entertainment Commission of New Orleans
Secretary 1991–97. Appointed by Councilman Peggy Wilson
Charter Member 1989–90. Appointed by Councilman Mike Early

Folk Arts Panel – Louisiana Division of the Arts
1992–1995
Baton Rouge, Louisiana

Professor Longhair Foundation
Board of Directors 1986–1995
Secretary 1987–88, 1992–94

Music, Arts & Sports Task Force
City of New Orleans 1991–1992
Office of Economic Development & Planning

Mayor's International Advisory Council
1986–91 Carnaval Interamericano Committee 1988

New Orleans Music & Entertainment Association (NOM&E)
Board of Directors (Charter Member) 1985–1991
Vice–President 1987–88, Chair Program Committee 1985–86
Special Events Coordinator 1985–91

University of New Orleans' Metropolitan Council on Lifelong Learning
Co–Chair Culture, Community & Tourism Partnership
Cultural Resource Directory Project 1987

Louisiana State University Museum of Geoscience Associates
Committee on Travelling Exhibits/Dinamation
1985–86 Baton Rouge, Louisiana

John Dibert Magnet School Community Association
1980-86 Cultural Resource Speaker
MARKETING & PUBLIC RELATIONS CREDITS – GLORIA POWERS

National Spirit Project - Vo-Du Macbeth & Louisiana Spirit Suite
Project Manager 2000-2002
Ashe Cultural Arts Center and Dillard University
Multi-arts theatrical production involving 36 national presenters, residencies, workshops, concerts, theatre productions, education & outreach
Business Office 619 Alvar Street New Orleans, LA 70117
504.948.0323 Fax 504.948.0324
Project/Artistic Director: Lenwood Sloan

ANTHROPOLOGIST / SPECIAL EVENTS COORDINATOR/ MUSIC PRODUCTION ARTIST MANAGEMENT – Michael Ray & The Cosmic Krewe
PUBLIC RELATIONS & MARKETING – Michael Ray & The Cosmic Krewe, Jerry Therio, Neon Artist

A free lance consultant, Gloria formed an umbrella company d.b.a. "RHYTHM & MUSE PRODUCTIONS" with partners Michael Ray and Jerry Therio. Ray is an internationally acclaimed jazz trumpeter (Sun Ra & Kool & The Gang), and Therio is a neon artist known for his gallery exhibitions and special event decorations.

JACK PAYNE'S LE MOULIN ROUGE NIGHTCLUB - Director of Marketing & Group Sales Bourbon Street, New Orleans during the Louisiana World Expo 1983-84
"A NIGHT IN OLD NEW ORLEANS"
"FOLLIES ON BROADWAY"

SOUTHLAKE RECORDING STUDIO - DeCorte Productions - Marketing & Public Relations
Multi-purpose state of the art recording studio and video production house. Paul DeCorte.

SYNDISTAR – Multi-media Educational Programs – Marketing & Sales
Greg Fox, President New Orleans, Louisiana
REFERENCES – GLORIA POWERS

Margo DuBos, Publisher 504-486-5900
GAMBIT Weekly
3923 Bienville Street New Orleans, LA 70119

Don Marshall 504-539-9580
Director, Arts Administration Program
University of New Orleans
621 Carondelet St. New Orleans, LA 70130

Quint Davis, Producer 504-410-4100
New Orleans Jazz & Heritage Festival
336 Camp Street Suite 250 New Orleans, LA 70130-2818

Ed White 504-488-4898
White Oak Production Company
132 North Cortez New Orleans, LA 70119

Steve Renage 917-907-4977
Rehage Entertainment
75 9th Ave. 2nd Floor New York, NY 10011

Maida Owens, Director 504-342-8100
Louisiana Folklife Program/Division of the Arts
P.O. Box 44247 Baton Rouge, LA 70804

Cosimo Matassa 504-412-8700
Dean of the New Orleans Music Industry
1001 Dauphine Street New Orleans, LA 70116

Emilio "Monk" Dupre 504-947-4881
New Orleans Jazz & Heritage Foundation
2816 Grand Route St. John New Orleans, LA 70119

Pete Gregory, Curator 318-357-4364
Williamson Museum
Northwestern State University Natchitoches, LA 71457

Dottie Gibbens, Archeologist 334-928-0297
Mobile District U.S. Army Corps of Engineers
119 Pier Street Fairhope, AL 36532
Appendix C.

Monthly Tasks, Intern Calendar and Gambit Weekly Schedule
ANNUAL SCHEDULE OF ACTIVITIES

September - Clean Up Files
Make Preparations for mailings
Sponsor Solicitations for Big Easy Awards & Classical Arts

October - 1st Mailing for Big Easy
Sponsor solicitation for Big Easy Awards & Classical Arts
Begin Table Solicitation for both events

November - Big Easy Advisory Committee Meetings -
Classical Arts & Big Easy Music & Theatre

December - Classical Arts Committee Meetings
Classical Arts Mailing

January - Classical Arts Luncheon Coordination
Classical Arts Press Releases
Final Classical Arts Mailing
Big Easy Committee Meetings
*First Production Meeting should be before Press Conference
to determine site, theme, celebrity hosts, staff & prod. crew

February - Classical Arts Luncheon - First Monday in February
Post event thank yous & reports
Press Conference for Big Easy Awards
Nominee letters sent out
2nd Mailing for Big Easy Awards

March - 3rd Mailing for Big Easy Awards
Celebrity Table Sales
Nominee reservations & Guest Tickets

April - Final Sales Push for V.I.P. tickets
Media Releases
Ads in other publications
Media Appearances

May - Post Jazz Fest Office Clean Up
Thank Yous & Final Reports

June, July & August - Random office work, clean computer files, answer corresp.
<table>
<thead>
<tr>
<th>Month</th>
<th>Tasks</th>
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<tbody>
<tr>
<td>September</td>
<td>Mail list updates for RWB, TDR, CA &amp; BEA</td>
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<tr>
<td></td>
<td>Mail labels for fall mailings</td>
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<td></td>
<td>RWB Post Cards Bulk Mail</td>
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<td>Flyers to Gambit Advertisers re TDR – in bills</td>
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<td>Letters to Theatre &amp; Music Biz folk for TDR</td>
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<td>Letters to BEA Ticket Buyers &amp; Sponsors</td>
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<tr>
<td>October</td>
<td><strong>Coordination of Volunteers for RWB</strong></td>
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<tr>
<td></td>
<td>Assist at RWB Event</td>
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<td>Final Report for RWB</td>
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<td>Database update</td>
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<tr>
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<td>Post Event Thank Yous</td>
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<tr>
<td>November</td>
<td><strong>Coordination of Volunteers for TDR</strong></td>
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<tr>
<td></td>
<td>CA Advisory Committee Meeting Notices</td>
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<td>Assist at TDR Event</td>
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<td>December</td>
<td>Advisory Committee Meetings Notices Music, Theatre</td>
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<td>CA Nominating Committee Meetings Notices</td>
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<td>CA Bulk Mail to 1500 – stuffed envelopes</td>
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<td>Final Report for TDR</td>
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<td>Post Event Thank Yous</td>
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<td><strong>BEA Music &amp; Theatre Committee Meeting Notices</strong></td>
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<td>CA Post Card Mailing</td>
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<td><strong>CA Event Assistant</strong></td>
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<td>CA Final Report</td>
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<td>Post Event Thank Yous</td>
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<td>Assist with Spotlight Scheduling</td>
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<td>Letters to Nominees</td>
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<tr>
<td>March</td>
<td><strong>Assist with Spotlights</strong></td>
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<td>Nominee Reservations</td>
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<td>April</td>
<td><strong>Assist with Spotlights</strong></td>
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<td>Post Card Mail Out</td>
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<td>Nominee Reservations</td>
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<td><strong>BEA Volunteer Coordination</strong></td>
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<td>May</td>
<td><strong>BEA Final Report</strong></td>
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<tr>
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<td>Post Event Thank Yous</td>
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</tbody>
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Appendix D.

Tribute to the Classical Arts Awards
THE 10TH ANNUAL
Tribute to
Classical Arts

Classical Music, Opera & Dance Awards
Performances & Gourmet Luncheon

Wednesday, February 5, 2003
11 am - 2 pm
LA NOUVELLE BALLROOM
The Monteleone Hotel

Tickets $25
Tables for ten $250
Limited Seating
Accepting Reservations Now!

Call Gloria Powers at 486-5900 Ext/ 136

Sponsored by
GambitWeekly
ADLER'S
Smith & Wollensky

SPONSORED BY
WERLEINS
UPTOWN
HOTEL MONTELEONE
<table>
<thead>
<tr>
<th>ISSUE DATE</th>
<th>SPECIAL ADVERTISING FEATURE</th>
<th>SPACE RESERVATION AD PROD. DEADLINE</th>
<th>HOME SMART DEADLINE</th>
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<tr>
<td>Jan 7</td>
<td>HEALTH &amp; WELLNESS / New Orleanian of the Year</td>
<td>Dec 27</td>
<td>Jan 3</td>
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<td>14</td>
<td>Weddings</td>
<td>Jan 3</td>
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<tr>
<td>21</td>
<td>HOME SMART / Tribute to Classical Arts</td>
<td>Jan 10</td>
<td>Jan 17</td>
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<td>Winter Restaurant Guide</td>
<td>Jan 17</td>
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<td>Feb 4</td>
<td>HEALTH &amp; WELLNESS / Valentine's Gifts</td>
<td>Jan 24</td>
<td>Jan 31</td>
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<td>11</td>
<td>Valentine's Day</td>
<td>Jan 31</td>
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<tr>
<td>18</td>
<td>HOME SMART / Mardi Gras</td>
<td>Feb 7</td>
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<tr>
<td>25</td>
<td>Mardi Gras / Best of Mardi Gras Supplement **</td>
<td>Feb 14</td>
<td></td>
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<tr>
<td>Mar 4</td>
<td>HEALTH &amp; WELLNESS</td>
<td>Feb 21</td>
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<td>New Year's Eve / Last Minute Gift Guide</td>
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# Gambit Weekly

## RATECARD

**Effective Date: January 1, 2003**

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Perfect Ten

Performances, honorees and winners combine for an ideal afternoon at the Tribute to the Classical Arts.

By David Lee Simmons
Photos by Donn Young

He may not have appeared in person, but the spirit of Moses Hogan filled the 10th annual Tribute to the Classical Arts luncheon held Feb. 5 in the Lo Nouvelle Ballroom of the Hotel Monteleone.

Hogan, who suffered a serious stroke last fall, was unable to accept the Outstanding Contribution to the Classical Arts award given him this year. Roger Dickerson, who recently retired as the university choir director and music coordinator at Southern-New Orleans, delivered a moving tribute to the man who has been credited for bringing the American Negro spiritual to symphony orchestras around the world. Hogan’s parents accepted the award in his place, and the Dillard University Choral Ensemble (under the direction of S. Carter Davenport) performed two works — one written by Hogan and another that inspired his work.

The program began with awards honoring outstanding achievement in classical music, opera and dance, with WDSU-TV anchor Norman Robinson serving as master of ceremonies. Louisiana’s Dean Angles received the Lifetime Achievement Award, which was presented by Robinson at the’, and last year’s winner David Morelock. The Arts Council of New Orleans Artists Trusty Crew presented this year’s Arts Education Award to the Greater New Orleans Youth Orchestra, accepted by executive director John Fairlie. Anita Daniels was a popular winner of the Arts Patron Award after having touched the lives of multiple generations with her innovations for the performing arts. University of New Orleans Chancellor Greg O’Brien and NOCCA Institute’s Sally Perry aided in presenting the award.

Several performances delighted the sell-out crowd of 150. UNO graduate piano student Dilbara Shalomova performed a pre-concert set, followed by an aria from Gianni Schicchi by Xavier University’s Opera Workshop — nominated for Creative Achievement in Opera. The Delta Festival Ballet’s Jessica Touchet delivered a sole selection from Hansel & Gretel, which was nominated for Best Ballet Production. Best Ethnic Dance Performance winner Sunanda Nair performed a selection. And members of the Newcomb Dance Company presented an excerpt from the award-winning “Concerto Concerto,” choreographed by Alice Pascal-Escher.

This event is made possible through the generous support of Gambit Weekly, WWNO 89.9 FM Radio, the Hotel Monteleone, Bisque Market, Coleman E. Adler & Sons, Uptown Costume & Dancewear, and Smith & Wollensky Restaurant. Proceeds from the Tribute to the Classical Arts benefit the Foundation for Entertainment Development and Education.

Sunanda Nair, winner of Best Ethnic Dance Performance, performs for the audience.
Under the direction of S. Carter Davenport, the Dillard University Choral Ensemble closed out the luncheon with two moving spirituals—one written by Moses Hogan, recipient of the Outstanding Contribution to the Classical Arts Award.

10th ANNUAL TRIBUTE
TO THE CLASSICAL ARTS AWARD WINNERS

LIFETIME ACHIEVEMENT AWARD
Dean Angeles of Loyola University

PATRON OF THE ARTS AWARD
Jerry Nims

OUTSTANDING CONTRIBUTION AWARD
Moses Hogan

ARTS EDUCATION AWARD
The Greater New Orleans Youth Orchestra

BEST CLASSICAL MUSIC PERFORMANCE
Piano Perfection
Louisiana Philharmonic Orchestra
Klaus Peter Seibel, conductor; Lilya Zilberstein, piano

BEST CHAMBER MUSIC PERFORMANCE
Program of Beethoven, Baker and Schumann
Loyola Piano Trio
Valerie Poulet, violin; Allen Nisbet, cello; H. Jac McCracken, piano

BEST NEW CLASSICAL MUSIC PERFORMANCE
"Symphony No. 4" (world premiere), from Psalm of Peace
Stephen Dankner, composer; Louisiana Philharmonic Orchestra
at the Orpheum Theatre

BEST OPERA PRODUCTION
Turandot
Directed by David Morelock for the New Orleans Opera Association
Members of the Newcomb Dance Company dazzled the audience with a performance from their award-winning piece, "Concentric Concerto.

CREATIVE ACHIEVEMENT IN OPERA
Jay Lesenger
Direction of Salome
New Orleans Opera Association

BEST CHORAL ARTS PRESENTATION
Camina Burana (Carl Orff)
Symphony Chorus of New Orleans
Steven Edwards, music director
Orpheum Theatre

ASSOCIATION

BEST BALLET PRODUCTION
Fall Concert
Loyola Ballet
Laura Zambrano, director
Rousser Hall, Loyola University

BEST MODERN DANCE PRODUCTION
An Evening of Dance
Newcomb Dance Company
Contemporary Arts Center

BEST ETHNIC DANCE PERFORMANCE
"Mohini Attam" from Drama/Rama Sunanda
Hair and disciples

BEST CHOREOGRAPHY (NEW WORK)
Megan Zuchowski
"Gold" Loyola Fall Concert

Oriental New Orleans: Roger Dickerson presents the Outstanding Contribution to the Classical Arts Awards for Moses Hogan to his parents, Mr. and Mrs. Moses Hogan Sr.

Delta Festival Ballet member Jessica Tournel performs a solo selection from Best Ballet Production nominee Hansel & Gretel.
Pulling the Strings

For more than two decades, Tribute to the Classical Arts Lifetime Achievement Award winner Dean Angeles' work has been music to Loyola's ears.

BY FRANK ETHERIDGE

"Wherever I am at 59, when I'm 69 I just hope to be that much better," says Classical Arts Lifetime Achievement Award winner Dean Angeles, who is the coordinator of Loyola's string education program.

Even a boat with multicolored, illuminated oval and square lights on a cross-country trip from Las Vegas to New Orleans is not enough to slow down Dean Angeles.

Angeles remains busy even though his duties at Loyola University as coordinator of the string education program and conductor of the school's Chamber and Symphony Orchestras. Between these roles he manages to find time to work as a consultant for the orchestra program in Clark County Schools in Las Vegas, as well as teach classes and workshops for students and educators across the country, in 33 states to date. But even while fighting the flu, Angeles managed to return to New Orleans, hold several rehearsals for upcoming concerts, and prepare for a recruiting trip to Costa Rica to find scholarship-worthy musicians the next week.

"I'm not a thoroughbred," Angeles, 59, explains over coffee on a recent Saturday morning, his big, powerful hands gesturing as if in concert to animate his many stories. "I don't consider myself a great conductor, or a great cellist. But I do love music, and what I do is out of love of music."

Angeles' lifelong passion for music and its myriad manifestations as educator, performer, conductor and recruiter have earned him the Tribute to the Classical Arts' Lifetime Achievement Award. Despite a successful career that has taken him around the globe and left his imprint on hundreds of students nationwide, complacency is not a concern. "In music, no matter how old you are, you still have the capacity to learn; if you want to learn, you are going to learn," Angeles says. "Wherever I am at 59, when I'm 69, I just hope to be that much better."

That drive has served Loyola well. "Dean essentially built the string program," says Dr. Edward Kvet, dean of Loyola's School of Music. "When he came in, there were only two or three string players here. Now we have a full, 100-percent student orchestra, which is unique in the nation. It was his vision, guidance and hard work that recruited and built this program."

Kvet also credits Angeles' ability to create music educators out of his program, having produced 50 future teachers since his arrival at Loyola in 1980 — a figure that will rise to 55 at the end of this semester. Kvet calls these numbers "a monumental achievement."

Angeles' own music education followed a more precarious route. Growing up in a western Kansas home with a mother working and raising children by herself, he was a self-described "street kid," running in a rough-and-tumble group that nearly got him for the school orchestra. His talent was realized in the seemingly universal introduction in music, the ubiquitous third-grade recorder. Soon, Angeles found himself playing the cello, and except for multiple years in rock bands, it would be his instrument for life.

Music camps led to a more formal education when Angeles earned a bachelor's degree in music education from Southwestern (Kan.) College and then a master's in music education from Fort Hays State University in Hays, Kan. It was there that Angeles started his career as orchestra director and teacher for the local school district. Educators anxious to build an orchestra program in8nlnsburg, S.C.'s schools recruited Angeles there in 1973, and he quickly developed a solid reputation that eventually led to Loyola turning him in 1980.

Angeles admits he was intimidated at first by the jump to higher education, unusual for anyone lacking a doctorate and coming from public high schools. But a 23-year-plus tenure has inspired students such as Terry Shade, coordinator of the orchestra program for Las Vegas' Clark County schools. Angeles recruited Shade to come to Loyola from Memphis, and Shade graduated in 1987.

"He offered me a nice scholarship and said he would take care of me, which he did," Shade says. "He's the most influential person in my life. He totally named me around. I went to Loyola with no direction, but with Dean's high expectations for me, I turned out a winner."

Angeles' work with Loyola still stirs his passion. He courts colleagues in the music school — Valerie Pfeiffer, Allen Nisbet and Bruce Owen — as critical in developing the program's success. He also looks to Loyola as serving a vital function in boosting his life's mission: the teaching of music. Angeles says his biggest response to winning the Lifetime Achievement Award was gratitude for recognition of Loyola's efforts in music education. "How can we afford not to have music education in our schools?" Angeles wonders. "Music gives everyone a sense of belonging. It's the universal language. The music education programs locally are a crying shame."

"You want better test scores?" Angeles continues. "Give them something to come to school for. New Orleans needs a hero in this cause, and Loyola is mine. I'm glad to be a part of it. Music can be somebody's one special thing, like it is for me."
CENTER STAGE

Prestigious honorees and nominated performances fill the 10th annual Tribute to the Classical Arts.

BY DAVID LEE SIMMONS

The honoring of both ends of the teaching spectrum is but one of the highlights of the 10th annual Tribute to the Classical Arts, which will be held 11 a.m. to 2 p.m. Wednesday, Feb. 5, at the Hotel Monteleone.

Dean Angeles, director of education at Loyola University since 1980, will receive the Lifetime Achievement Award. Angeles’ love of music helped him rise from reform school to university professor; he has former students teaching around the world. The Greater New Orleans Youth Orchestra, celebrating its 10th anniversary, will receive the Arts Education Award for training young classical musicians in New Orleans and on the Northshore.

Benefactor Jeri Nims — whose recent donations to UNO and NOCCA made her Gambit Week’s 2002 Co-New Orleans of the Year — will receive the Arts Patron Award. And finally, Moses Hogan — best known for bringing the American Negro spiritual to symphony orchestras around the world — will receive the Outstanding Contribution Award.

The Tribute benefits the Foundation for Entertainment Development and Education and is made possible through the support of Gambit Week, WWNO 89.9 FM Radio, the Hotel Monteleone, Werlein’s for Music, Coleman E. Adler & Sons, Upjohn Costume & Dancewear, and Smith & Wollensky Restaurants. Tickets are $25 and seating is at tables for 10. Reservations may be made by calling Glory Powers at 486-3900, ext. 136. Seating is limited.

SPECIAL HONOREES

Lifetime Achievement Award for 2003 — Professor Dean Angeles

Arts Patron Award — Jeri Nims

Arts Education Award — Greater New Orleans Youth Orchestra

Outstanding Contribution Award — Moses Hogan

CLASSICAL MUSIC & OPERA NOMINATIONS

Best Classical Music Performance

Piano Perfection
Louisiana Philharmonic Orchestra
Klauspeter Sebel, conductor
Lilja Zilberstein, piano

Beethoven and Blue Jeans
Louisiana Philharmonic Orchestra
Klauspeter Sebel, conductor
Elmar Oliveira, violin

Best Chamber Music Performance

Program of Beethoven, Baker and Schumann
Loyola Piano Trio
Valerie Poulette, violin; Allen Nisbet, cello; H. Jac McCracken, piano

“Complete Piano Sonatas of Ludwig van Beethoven”
Peter Collins
St. Charles Avenue Presbyterian Church

“From Holy Week to Easter: A Concert of Music for Solo Trumpet and Organ”
Gary Bensour (trumpet) & Rev. Carl Davidson (organ)
St. Louis Cathedral

Best New Classical Music Performance

(Contemporary — written in the past 25 years)

“Symphony No. 4” (world premiere; from Psalm of Peace)
Stephen Jankowski, composer
Louisiana Philharmonic Orchestra at the Orpheum Theatre

“A Concerto for Flute and Orchestra,” from Giants of the Night
David Amram, composer
Louisiana Philharmonic Orchestra featuring James Gavard and David Amram
Mahalia Jackson Theatre of Performing Arts

“Water Night”
Eric Whitacre, composer
Louisiana Vocal Arts Chorale
Sara Lynn Baird, conductor
Roussel Hall, Loyola University

Best Opera Production

Die Fledermaus (Johann Strauss)
Directed by DaVaMorelock for the Loyola Opera Workshop

Porgy and Bess (George Gershwin)
Directed by Dorothy Danner for the New Orleans Opera Association

Turnard (Giacomo Puccini)
Directed by David Morelock for the New Orleans Opera Association

*Information not verified.*
CLASICAL MUSIC & OPERA NOMINATIONS (cont.)

Creative Achievement in Opera

Don Dannreuter
Lighting design for Tosca
New Orleans Opera Association

John Ware
Director of Gianni Schicchi
Xavier University Opera Theater

Jay Lesenger
Director of Salome
New Orleans Opera Association

Best Choral Arts Presentation

Brahms German Requiem
Loyola Chorus
Meg Hulley, director
Roussel Hall, Loyola University

A Silver & Blue Christmas
UNO Privateer Chorus & UNO Chorale
Sean Wallace, director
Recital Hall, UNO Performing Arts Center

Carmina Burana (Carl Orff)
Symphony Chorus of New Orleans
Steven Edwards, music director
Orpheum Theatre

DANCE NOMINATIONS

Best Ballet Production

Reaov... Set... Flow!
Happendance: Spring Concert
Lupin Hall. NOCCA

Best Ethnic Dance Performance

Alianza Flamenco
Saturday nights at St. Mary's Auditorium

Alcuyani Dancers at Passions of June
TwirPa Mills

"Mohini Attam," from Dramarama
Sunanda Navar and disciples
Contemporary Arts Center

Best Choreography
(new work)

Megan Zuchowski
"Gold"
Loyola Fall Concert

Adele Myers & Dancers
"Swallowed by Lipstick," from An Evening of Dance
Newcomb College

Jeanne Jaubert
"Bourbon Street Story," from Reaov... Set... Flow!
Happendance
Lupin Hall. NOCCA/Riverfront
2003 SPECIAL AWARDS WINNERS

The Lifetime Achievement Award for 2003 – Professor Dean Angeles, Director of Orchestra and String Education at Loyola University since 1980, is a remarkable success story. He credits his rise from reform school to university professor to his love of music. His former students teach stringed instruments in countries around the world.

Arts Patron Award - Jeri Nims (Mrs. Robert Nims), generous benefactor of the new building for the performing arts at UNO, the Black Box Theatre at NOCCA, and other notable contributions to the Audubon Institute, Academy of the Sacred Heart and Magnolia School.

Arts Education Award - Greater New Orleans Youth Orchestra – 2003 marks the group’s tenth anniversary. Begun in 1994 with the Sinfonia (intermediate level), and Philharmonia (advanced), it became the official youth orchestra of the LPO in 1995. Now there is also a Northshore Sinfonia. In 2001 GNOYO and NOCCA Riverfront formed a challenging and successful partnership. More than two hundred participants present concerts annually reaching over 7,000 audience members.

Outstanding Contribution Award – Moses Hogan, a remarkable musician and choral director from New Orleans that brought the American Negro Spiritual to symphony orchestras around the world, and worked with Oxford University to publish a book of this incredible music, was recently felled by a serious stroke. SUNO’s Roger Dickerson will present the award to Hogan’s parents.

Master of Ceremonies 2003

Norman Robinson, WDSU News Anchor (and a musician himself) will serve as the Master of Ceremonies this year. Awards are presented by local arts supporters and celebrities. The luncheon features live performances by classical musicians and excerpts from modern, ethnic and ballet productions.
Music, dance honored at tribute

By Keith Marshall
Classical music writer

Awards presenters at the 10th annual Tribute to Classical Arts on Wednesday afternoon challenged the new head of the New Orleans public schools to restore music education to the classroom and spoke of the effect that such education has on students’ self-esteem and achievement in other disciplines.

John Fairlie, director of the Greater New Orleans Youth Orchestra, later told the audience of several hundred arts administrators, workers, patrons and artists that “we must not fail to pass on these incredible art forms through children, who represent the future of the arts.”

The award for best classical music performance of 2002 went to the Louisiana Philharmonic Orchestra and the Loyola Piano Trio received the prize for best chamber music performance. Local composer and teacher Stephen Dankner’s Symphony No. 4, which the LPO premiered in November, was chosen as best new classical music performance.

Local philanthropist Jeri Nims received the 2003 Classical Arts Patron Award for her financial support of such institutions as the University of New Orleans and Sacred Heart Academy. Her pledge of $10 million to UNO has ensured the creation of a school of the arts and an art gallery, as well as support of other programs.

The New Orleans Opera took top awards in both opera production (“Turandot,” directed by David Morelock) and creative achievement in opera (“Salomé,” directed by Jay Lesenger). The Symphony Chorus won best choral arts presentation for “Carmina Burana,” performed with the LPO. The Greater New Orleans Youth Orchestra received the 2003 Arts Education Award.

Dean Angeles, who is behind many of Loyola University’s music programs, was given the 2003 Lifetime Achievement Award.

Dance awards went to the Loyola Ballet for best ballet production, to the Newcomb Dance Company for best modern dance production and to Mohini Attam for best ethnic dance performance. Megan Zuchowski received the award for best choreography (new work) for “Gold” at Loyola’s fall concert.

A highlight of the afternoon was a tribute to Moses Hogan, classical pianist and composer and arranger of traditional African-American spiritual music. Hogan, who was too ill to receive the award, was cited by composer Roger Dickerson as the man who brought international attention to the spiritual.

Hogan’s parents received the award in his absence, and the Dillard University Choral Ensemble concluded the awards ceremony with two of Hogan’s gospel compositions, ending with “My Soul’s Been Anchored in the Lord.”

Keith Marshall can be reached at kmmarshall@timespicayune.com or at (504) 822-3466.
Big wins at Big Easy classical awards

A host of College of Music faculty, students, and performances were honored with Big Easy Awards at the 10th Annual Tribute to the Classical Arts awards ceremony, held in February in downtown New Orleans. Professor of Music L. Dean Angeles received the Lifetime Achievement Award for his contributions to string education at Loyola and at the various school systems where he has taught numerous young musicians. The award was presented to Angeles by last year’s Lifetime Achievement Award recipient and director of Loyola Opera Theater David Morelock and WDSU-TV anchor and Big Easy Awards Emcee Norman Robinson.

Former Loyola artist-in-residence, the late Moses Hogan, was saluted with the Outstanding Contributions to the Classical Arts award. Hogan, who passed away shortly after the awards presentation, was recognized internationally for his achievements as a concert pianist and his composer, arranger, and director of many spiritual choral works and ensembles. Hogan, who was represented by his parents and honored by former colleague Roger Dickerson, had two of his works performed by the Dillard University Choral Ensemble.

The Loyola Piano Trio, which includes violinist Valerie Poullette, cellist Allen Nisbet, and pianist H. Jac McCracken, won an award for Best Chamber Music Performance for its fall 2002 program of Beethoven, Baker, and Schumann. Stephen Dankner, instructor of music composition, won the award for Best New Classical Music Performance for the world premiere of his Symphony No. 4, which was performed by the Louisiana Philharmonic Orchestra. Loyola Opera Theater Director David Morelock won an award for Best Opera Production for his New Orleans Opera Association production of Puccini’s Turandot. The Loyola Ballet won Best Ballet Production for its 2002 fall concert. Loyola ballet student Megan Zuchowski won the award for Best Choreography (New Work) for “Gold,” which was performed at the same concert.

The Tribute to the Classical Arts Awards are presented by Gambit Weekly and are an extension of Gambit Big Easy Entertainment Awards.
Tribute to Moses Hogan

It is not often that an honor of great magnitude comes to an individual. An honor having totally nothing to do with themselves, but one bestowed - owing to the responsibility assumed - in placing the outstanding achievements of another human being in the right, the proper, perspective. Such an honor recently came to me. Gloria Powers of Gambit Magazine called requesting that I present the Outstanding Contribution Award this year during the classical awards luncheon, February 4, 2003. That Moses G. Hogan was named recipient of the award brought with her request-the distinct honor to me which I referred, and which I was afforded in accepting her request to pay homage to a truly unique human being.

The following full text of my tribute to Moses G. Hogan was preceded by WDSU-TV Norman Robinson’s introduction of my presentation.

The Outstanding Contribution Award Presentation

Greetings. I would first like to express my gratitude in saying THANK YOU to the Gambit Weekly and to Gloria Powers for inviting me to present the OUTSTANDING CONTRIBUTION AWARD today. Please know that I consider it a distinct honor and especially so since Moses Hogan is the recipient of the award.

In August of 1984, I wrote a letter of recommendation to Dillard University. One of the paragraphs said: “It has been my privilege to know Mr. Moses Hogan for nearly twenty years. During that period, I have found him to be a serious, exceptionally talented and receptive individual. His talents, community work, and long range objectives truly reflect the kind of artistic and intellectual abilities that are much needed in our society-and out of which significant contributions are made.” The letter continued: "Having won the Chopin Competition Prize-list Place at twenty years of age, Moses has already distinguished himself as one of America’s most gifted young pianists.”

Moses received the appointment at Dillard University. He was embarking upon his first full time faculty position on a university level. Had my letter of recommendation been written today, it would have included the full range of what I hope to bring to you today afternoon regarding Moses’ talent, his genius and his truly global achievements.

It goes without saying that Moses is an extreme developed, extremely cultured individual. Such a statement does, however, beg a question or two. How did I arrive at that? How did it come about? What sponsored it? One needs only to look at Moses’ life for the answer.

Moses G. Hogan was born March 13, 1957, right here in New Orleans. His mother, Mrs. Gloria Hogan, said that at the age of two, he already showed musical ability and a keen musical interest. She said she found herself buying a little 98 cents toy piano every week and so. A toy piano Moses really loved and played. Every day. Played so much that the little piano didn’t last very long. She was constantly purchasing a new 98 cents toy piano every next week or the next. He also, at two years of age, directed the choir from his seat in the audience. He especially enjoyed the “Hallelujah Chorus” from Handel’s Messiah.

Moses early experience and musical training can be traced in the Rev. A.L. Davis New Zion Baptist Church. It was here, in this setting, that he was immersed in the traditions and mannerisms of sacred African-American music. He was under the direct tutelage of his uncle, Edwin B. Hogan. Ed. Hogan, as he was called, was master church musician-a collaborator and favorite of New Orleans’ own world renown Mahalia Jackson. Moses true talent and genius soon began to manifest in this setting. He played the piano for the Junior Choir, for the Sunday School Department, and on request from his Benjamin Elementary School teacher, Mrs. Mary C. Allen-performed for his 2nd grade class... 2nd grade class... performance!

Moses developed incredible improvisatory skills in that church experience. The experience of hearing melodies, finding harmonies and their voices put Moses in direct touch with his own creativity. It was an experience that would have a lasting influence and would be a support to his future development and career. By the time he was truly reading music-beginning with the oboe in the 7th grade, and taking formal piano lessons with Mrs. Marie Moten-he found himself standing in two distinct streams of music. And I might add, two natural, parallel streams.

The point being made here is that Moses’ development was beginning to embody the same unique tradition...
which the great masters of Western Classical Music used to arrive at their incredible level of personal, cultural development and musicianship. They also experienced having one foot in the formal/notated tradition of music, and the other foot in the parallel improvisatory stream of their folk music. Bach, Mozart, Beethoven were all steeped in the improvisatory skills. They could-as it were-just sit down and play. Even opera singers were expected, at times, to improvise-to improve/embellish what was written for them.

There are some folks-particularly here in New Orleans-who believe that such skills are only related to secular music, to vernacular or popular music. Just as the great masters, Moses exemplified this great tradition throughout his development. It was a tradition he-as they-depended upon and turned to in the creation and composing of music.

During high school, Moses attended NOCCA, the New Orleans Center for the Creative Arts. Dr. Tom Tews told me that it was Moses who put NOCCA on the map nationally. At Oberlin, according to concert pianist Leon Bates, both faculty and students were amazed at the sophistication of Moses' technique and maturity of expression. And reports continued: Juilliard. LSU, recitals, featured solo performances with symphony orchestras. Anyone who had the opportunity to hear Moses play was immediately mesmerized by his musical genius. As pianist Andre Watts put it, "Moses was an artist making a statement.

In the process of fleshing out his creativity-and in a way to broaden personal expression-Moses returned again to the medium of vocal ensembles, to the Spirituals, the songs he heard in the church as a little child. Hence: conducting, composing and arranging, producing of events, publishing, music commissions, international travel with the Moses G. Hogan Chorale, and all facets as a result of his-now-broader personal expression began to flash, one after the other, on to the stage of his life in stark reality.

Moses shares also an important connection with another son of New Orleans who exemplified the formal/classical tradition as it flowed out of New Orleans two centuries ago. Louis Moreau Gottschalk was born right here in New Orleans in 1829. Grew up near Congo Square and became America's first internationally known concert pianist. Yes, he heard the drumming, the singing from Congo Square; and he put it in his compositions, in his music. While playing in France, during one of his many 19th century tours, Gottschalk caught the attention of Frederic Chopin, who attended Gottschalk's recitals. Chopin saluted him and his music; and declared Gottschalk "the future king of the piano."

This Chopin is the same Chopin, famous composer/pianist whose coveted international award Moses won in competition, in 1977, taking the 1st Place Prize. At the time, Moses was a student at Oberlin, but was a fairly recent graduate of NOCCA-our NOCCA. Our NOCCA was now on the map internationally.

**WHAT FOLLOWS IS A SHORT LIST OF MOSES' ACHIEVEMENTS OVER THE LAST TEN YEARS:**

In 1999, Moses appointed Artist in Residence at Loyola University in New Orleans.

Moses commissioned to arrange and perform compositions for the 1995 PBS Documentary, "The American Promise."

Moses' discography during this period includes collaborations with the acclaimed Soprano Barbara Hendricks, the famed Mormon Tabernacle Choir, the renowned countertenor Derek Lee Ragin, two choral series: Series 2002 and Series 2003 which feature commissions, Spirituals, Hymns, songs of faith and patriotic songs.

Additionally, Moses served as editor of the new Oxford Book of Spirituals published by Oxford University Press.

His works have been highly praised by audiences and critics alike. He has published over 70 works which are performed world wide by professional, college, church and high school groups.

In September, 2002, Moses began to become ill. He noticed a numbness and a paralysis developing in his right hand. It is the concern of all here today-and persons many miles from New Orleans-that Moses is unable to attend this luncheon tribute to his genius and achievements.

And so, Mr. and Mrs. Hogan. I would like to request at this time your presence up here with me so that I may present this Outstanding Contribution Award on behalf of the Gambit Weekly and The 10th Annual Tribute To The Classical Arts. And so that you may accept it for your truly worthy, brilliant, genius of a son, who-unfortunately-cannot be here to accept it himself.

Following the acceptance of the award by Moses' parents, the Dillard University Choral Ensemble-under the direction of Mr. S. Carver Davenport-concluded the awards ceremony with stirring renditions of two of Moses' gospel compositions.

---Roger Dickerson. Composer

May/June 2003
TRIBUTE TO CLASSICAL ARTS

PROMOTIONAL PLAN FOR 2003

Event dates: Tribute To The Classical Arts Luncheon

16th Annual Big Easy Entertainment Awards
Monday April 21, 2003

GAMBIT Weekly Ads to run:

HALF page vertical ads - TRIBUTE TO THE CLASSICAL ARTS

- January 7 Issue 1/2 page ads begin running (5 wks)
- January 14 Feature on CA Chairpersons, Nominees with lots of photos
- January 21 Story on special award winner
- January 28 Story on special award winner
- February 4 Issue Calendar notice listing performers & presenters
  Thank you ad?
- February 11 Issue Feature on CA Winners with event photos

WWNO Promos to run:

Multiple daily mentions from Friday January 24 through Tuesday February 4
- Live by Deejay
- Recorded PSA's

  Special Features on Special Awards Winners

PROMOTIONAL VALUES:

- Gambit 5 X $1220 = $6,000+
- WWNO 6,000+
- Direct Mail
  1500 pre Christmas mailing with sponsor insert $1,500
  2500 post cards (1500 mailed) with logos $1,500
- Event Program with Ads (350) $500

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<td>Chris Titko</td>
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<td>Jefferson Children's Chorus</td>
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<td>Cecile Fallon</td>
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<td>Louisiana Vocal Arts Society/Chorale</td>
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8/11/03
LIFETIME ACHIEVEMENT AWARD IN THE CLASSICAL ARTS
2002 David Morelock -- Loyola Opera
2001 Joseph & Marie Giacobbe -- Delta Festival Ballet
2000 Peter Hansen - Newcomb College & Friends of Music
1999 John Hutton - New Orleans Concert Choir
1998 Gayle Parmele -- Loyola Dance
1997 Milton Scheuermann and Thais St. Julien - Musica da Camera
1996 Dr. Elise Cambon - St Louis Cathedral Minister of Music
1995 Harvey Hysell -- Ballet Hysell
1994 Arthur G. Cosenza - New Orleans Opera Association

CLASSICAL ARTS PATRON AWARD
2002 The Lupin Foundation
2001 Mrs. H. Lloyd Hawkins, Jr.
2000 Robert J. Monroe - The Monroe Foundation
1999 Phyllis Taylor
1998 Adelaide Wisdom Benjamin

SPECIAL RECOGNITION AWARD
2002 Jeffrey Cox -- The University of New Orleans Music Department
2001 Olga Smoak -- The N.O. International Ballet Conference, Ballets Russes Celebration
2000 Beverly Trask - Newcomb's Jazz Dance Project
1998 Northlake Performing Arts Society, Laura Lane, artistic director/founder
1997 WWNO Radio - 25 years of service to the Classical Arts Community
1996 Joe Marino - Wigs & Makeup for the New Orleans Opera Association

ARTS ACHIEVEMENT AWARD
1993 DANCE COUNCIL OF NEW ORLEANS
1994 JEFFERSON PERFORMING ARTS SOCIETY

ARTS EDUCATION
2002 Jefferson Performing Arts Society
2001 Young Audiences New Orleans -- Rickie Nuitix & Natallia Gonzalez
2000 The Metropelican Opera - Carol Rausch, Artistic Director, N.O. Opera Assn.
1999 Louisiana Institute for Education In The Arts, Kim Hunicke, Director
1998 Ghosts and Goblins (Family Discovery Series) LPO David Lockington, conductor
1997 New Orleans Ballet Association
1996 Louisiana Philharmonic Orchestra Symphonosaurus: A Symphony of Dinosaurs
1995 LPO Family Discovery Concert: Symphonosaurus, A Symphony of Dinosaurs
1994 Louisiana Philharmonic Orchestra "Symphonic Halloween"
1994 NORD/New Orleans Ballet Assn. Center for Dance

OUTSTANDING CONTRIBUTION AWARD
2001 Klauspeter Seibel, Music Director LPO
DANCE AWARDS

BEST BALLET PRODUCTION
2002 "Sleeping Beauty" Delta Festival Ballet and the LPO
2001 "Snow White" Delta Festival Ballet and the LPO
2000 "The Red Shoes" Delta Festival Ballet and the LPO
1999 "Streetcar Named Desire" New Orleans Ballet Ensemble
1998 "Billy The Kid" New Orleans Ballet Ensemble
1997 "Giselle" Ballet Hysell
1996 "Les Sylphides" Ballet Hysell
1995 "COPPELIA" Ballet Hysell
1994 "PANTHEON" Newcomb Dance Company
1993 NEW ORLEANS BALLET ENSEMBLE "Footprints"
1991 "THE NUTCRACKER" Ballet Hysell
1990 "CINDERELLA"
1989 "LA SYLPHIDE" New Orleans Ballet

BEST MODERN DANCE PRODUCTION
2002 New Orleans Dance & New Orleans Dance Collective Anniversary Concert, CAC
2001 "Eyes Will Meet" New Orleans Dance Collective, NOBA
2000 "Confederacy of Dances" Gabrielle Pickard and Nicole Boyd
1999 "Vein or Desire" Mver Bishop & Yvonne Olivier
1998 "Requisition of the Senses" Nicole Colbert
1997 "Motion" Anne Burr Dance Company/Renverser Repertory Company
1996 Showcase '95 New Orleans Dance Council
1995 "New Orleans Dance In Concert" New Orleans Dance
1994 "CollectThree" N.O. Dance Council
1993 NEW ORLEANS DANCE IN CONCERT New Orleans Dance

BEST ETHNIC DANCE PRESENTATION
2002 "Hornpipe & Jig Set" (Ireland) Komenka Ethnic Dance & Music Ensemble Spring Concert
2001 "Casa Sumba" N.O. Jazz & Heritage Festival Curtis Pierre
2000 "Dance of the Winter Maidens" Komenka Ethnic Dance & Music Ensemble Russian Winter Festival
1999 "Ole, Flamenco, Ole!" Teresa Torkanowska
1998 "Spring Concert" Komenka Ethnic Dance and Music Ensemble
1997 Javier Juarez Company DCNO Showcase '96
1996 Spring '95 Performance by Komenka Ethnic Dance Ensemble
1995 NIGER TRADITIONAL AFRICAN DANCE COMPANY
1994 Best Ethnic Dance Group: KOMENKA ETHNIC DANCE ENSEMBLE

BEST ORIGINAL CHOREOGRAPHY New Work
2002 "Fli" Anne Burr "Confederacy of Dances III"
2001 "Jezebel" Monique Moss "Eyes Will Meet"
2000 "An Affirmation" Barbara Havlev "The Spirit of Daighilev" CAC
1999 "Uno Dos Tres" Javier Juarez
1998 "Waiting on That Five O'Clock Breeze" Nicole Boyd
1997 Primal Shift, Patricia Amacker, New Orleans Dance
1996 Trunks Yvonne Olivier - Rapides Interarts Group
1995 "DISGUISE" Barbara Havlev
1994 TERI MURRAY & YVONNE OLIVIER "Wound Up"

EARLY CATEGORIES
1988 Best Dance Presentation "BALLETONIC DE CARACAS"
1987 Best Local Dance Production "Leda AND THE SWAN/SOLITARIUS" Ballet Hysell
1986 Best Dance Performance, Female YOLANDA IORDAN Delta Festival Ballet
1985 Best Dance Performance, Male PERRON HIGGENS New Orleans City Ballet
1984 Best Local Dance Group KUMBUKA Linda Johnson, Director
BEST CLASSICAL MUSIC PERFORMANCE
2002 Louisiana Philharmonic Orchestra  The Resurrection Symphony
Klauspeter Seibel, conductor. Symphony Chorus of New Orleans
2001 Louisiana Philharmonic Orchestra  [November 9-11, 2000]
Beethoven And Blue Jeans, Kwame Ryan, conductor
2000 Louisiana Philharmonic Orchestra  A Program of Haydn and Mahler (season finale)
1999 Louisiana Philharmonic Orchestra  American Crossings
William Eddins, conductor
(April 1997) Klauspeter Seibel, conductor
1997 Jefferson Performing Arts Society  An Evening with Frederica van Stade
Dennis Assaf, Conductor: Jefferson Symphony Orchestra
1996 Louisiana Philharmonic Orchestra  (April 13 & 15, 1995)
Firebird, Stravinsky; Symphony No. 5, Shostakovich;
Violin Concerto, Tchaikovsky - Maxim Shostakovich, conductor
Anton Nel, piano
1994 Louisiana Philharmonic Orchestra  Catherine Comet, Conductor, Sheryl Staples, Violin Soloist
1993 Louisiana Philharmonic Orchestra  Program of April 11, 1992  Keith Clark, Conducting / Joseph Kim, Violinist
1992 None
1991 New Orleans Symphony Orchestra  Best Symphony Performance  GUSTAVE MAHLER "Symphony #9 In D Minor"
1990 New Orleans Symphony Orchestra  MAXIM SHOSTAKOVICH, CECIL COLE "Tchaikovsky, Strauss, and Brahms"  
1988 New Orleans Symphony Orchestra  "DOUBLE SHOSTAKOVICH"

BEST NEW CLASSICAL MUSIC PRODUCTION (Contemporary - written in the past 25 years)
2002 Wardell Quezergue  "A Creole Mass"  
The New Orleans Symphony Chorus at St. Louis Cathedral
2001 Liebermann  "Piccolo Concerto" & "Latin Rhythms", LPO
2000 David Anderson, "Concerto for Double Bass Strings and Harp"  
LPO featuring David Anderson on Double Bass
1999 Louisiana Philharmonic Orchestra featuring Jinn Atwood - David Schiff’s "Speaking in Drums"

BEST CHAMBER MUSIC PERFORMANCE
2002 Pete Wolbrette  The American Dreamers  Trinity Artist Series’ Independence Day Program
2001 Father Sean Duggan, Complete Keyboard Works of J.S. Bach
2000 Loyola Piano Trio Program of Haydn, Bloch and Brahms
Logan Skelton, piano; Valeri Poulette, violin; Allen Nisbet, cello
1999 Father Sean Duggan, Johann Sebastian Bach’s partitas  
Trinity Church Bach-A-Thon
1998 Louisiana Philharmonic Chamber Players April 1997, CAC & Bultman Funeral Home
At the Solanum: The Muriel Bultman Francis Memorial Concert
1997 Trinity Church Artist Series Community Music Presentation:
Vocalist Brian Straton and pianist Moses Hogan

BEST CHORAL ARTS PRESENTATION
2002 Loyola University Choirs, "Saint & Scribe" (Barber & Getty) - Meg Hulev, director
2001 The Symphony Chorus of New Orleans, Francis Poulenc’s "Gloria"  LPO -- Stephen Edwards
2000 The Symphony Chorus of New Orleans "Verdi’s Requiem"  LPO - Orpheum Theatre
1999 Southeastern Louisiana University Concert Choir "Mass in B Minor"  J.S. Bach
St. Joseph’s Abbey, Covington, LA
BEST OPERA PRODUCTION
2002 "Adiadem aut Naxos" (R. Strauss) New Orleans Opera Association
    David Morelock, director, Klauspeter Seibel, conductor
2001 "A Streetcar Named Desire" New Orleans Opera Association
    Colin Graham, director, Robert Lyall, conductor
2000 "The Ballad of Baby Doe" New Orleans Opera Association
    Jay Lesenger, director; Mark Gibson, conductor, Carol Rausch, choral director
1999 "Der Fliegende Hollander (The Flying Dutchman), David Morelock, director
    New Orleans Opera Association
1998 "Lakme" New Orleans Opera Association, David Morelock, director;
    Klauspeter Seibel, conductor
1997 "Werther" New Orleans Opera Association
1996 "Don Giovanni" New Orleans Opera Association
1995 "Macbeth" New Orleans Opera Association
1994 "Falstaff" New Orleans Opera Association
1993 "L'Esisir d'Amore" Donizetti New Orleans Opera Association
1992 "LE NOZZE DI FIGARO" New Orleans Opera Association
1991 "LA TRAVIATA"
1990 "AIDA"
1989 "SALOME" New Orleans Opera Association
1988 "OTHELLO" New Orleans Opera Association

CREATIVE ACHIEVEMENT IN OPERA
2002 Jay Lesenger, director, and Robert Lyall, conductor Die Walkure
2000 Erhard Rom for Scenic Design The Ballad of Baby Doe
1999 David Gately for Stage Direction of Il Barbiere Di Siviglia (The Barber of Seville)
1998 Carol Rausch, choral direction Il Trovatore New Orleans Opera Association
1997 David Morelock, Direction for Les Contes d'Hoffman, Lovola Opera

Best Technical Achievement in Opera
1996 Joshua Major - Stage Direction, Madama Butterfly
1995 David Sanu Scenic and Lighting Director Macbeth
1994 DAVID MORELOCK, DIRECTOR "Falstaff"

ARTS AWARENESS AWARD
1995 Arts Council of New Orleans
2003 Classical Arts Awards Nominees Announced!

Norman Robinson to serve as Master of Ceremonies

Loyola Professor Dean Angeles is Lifetime Achievement Winner

Jeri Nims to receive Arts Patron Award

Moses Hogan honored with Outstanding Contribution Award

The Greater New Orleans Youth Orchestra gets Arts Education Award

Awards Luncheon is Wednesday February 5, 2003 at the Monteleone Hotel

The Big Easy Entertainment Awards' Tribute to the Classical Arts committees have announced this year's awards nominees in Classical Music, Opera and Dance. The complete list of nominees appears in the January 21, 2003 edition of Gambit Weekly.

Fourteen awards will be presented — six in classical music and opera, four in dance, and four special awards that are announced in advance. This year they are:

The Lifetime Achievement Award for 2003 – Professor Dean Angeles, Director of Orchestra and String Education at Loyola University since 1980, is a remarkable success story. He credits his rise from reform school to university professor to his love of music. His former students teach stringed instruments in countries around the world.

Arts Patron Award – Jeri Nims (Mrs. Robert Nims), generous benefactor of the new building for the performing arts at UNO, the Black Box Theatre at NOCCA, and other notable contributions to the Audubon Institute, Academy of the Sacred Heart and Magnolia School.

Arts Education Award – Greater New Orleans Youth Orchestra – 2003 marks the group's tenth anniversary. Begun in 1994 with the Sinfonia (intermediate level), and Philharmonia (advanced), it became the official youth orchestra of the LPO in 1995. Now there is in addition, a Northshore Sinfonia. In 2001 GNOYO and NOCCA | Riverfront formed a challenging and successful partnership. More than two hundred participants present concerts annually reaching over 7,000 audience members.

Outstanding Contribution Award – Moses Hogan, a remarkable musician and choral director from New Orleans that brought the American Negro Spiritual to symphony orchestras around the world, and worked with Oxford University to publish a book of this incredible music, was recently felled by a serious stroke. SUNO's Roger Dickerson will present the award to Hogan's parents.
The complete list of nominees for the full slate of awards follows. The 2003 awards are for accomplishments in calendar year 2002.

Norman Robinson, WDSU News Anchor (and a musician himself) will serve as the Master of Ceremonies this year. Awards are presented by local arts supporters and celebrities. The luncheon features live performances by classical musicians and excerpts from modern, ethnic and ballet productions.

This is the tenth annual event which is made possible through the generous support of Gambit Weekly, WWNO 89.9 FM Radio, the Monteleone Hotel, Werlein’s for Music, Coleman E. Adler & Sons, Uptown Costume & Dancewear, and Smith & Wollensky Restaurant.

Tickets are only $25.00 and seating is at tables for 10. Reservations may be made by calling Gloria Powers at 504-486-5900, ext. 136. Seating is limited - call and make your reservations early!

2003 CLASSICAL MUSIC & OPERA NOMINATIONS
(for achievements in calendar year 2002)

Best Classical Music Performance

Piano Perfection April 4 & 6, 2002 Louisiana Philharmonic Orchestra
Klauspeter Seibel, conductor, Lilya Zilberstein, piano
A program of Mendelssohn, Rachmaninoff and Dvorak.

Beethoven and Blue Jeans April 18 & 20, 2002
Klauspeter Seibel, conductor, Alisa Weilerstein, cello
A program of Beethoven, Shostakovich and Schumann

Oliveira Plays Brahms October 3 & 5, 2002
Klauspeter Seibel, conductor, Elmar Oliveira, violin
A program of Mendelssohn, Brahms, and Schumann

Best Chamber Music Performance

Loyola Piano Trio October 13, 2002 A program of Beethoven, Baker and Schumann
Valerie Poullette, violin; Allen Nisbet, cello; H. Jac McCracken, piano

The Complete Piano Sonatas of Ludwig van Beethoven – Peter Collins
St. Charles Avenue Presbyterian Church

From Holy Week to Easter: A Concert of Music for Solo Trumpet and Organ
Gary Benoit & Rev. Carl Davidson, St. Louis Cathedral
Best New Classical Music Performance (Contemporary - written in the past 25 years)

"Symphony #4" (World Premiere)  
by Stephen Dankner from  
*Psalm of Peace* – November 7 & 9  
Louisiana Philharmonic Orchestra  
at the Orpheum Theatre

“A Concerto for Flute and Orchestra” by David Amram  
from *Giants of the Night*: LPO featuring James Galway and David Amram  
at the Mahalia Jackson Theatre of Performing Arts

*Water Night* by Eric Whitacre performed by the Louisiana Vocal Arts Chorale  
Sara Lynn Baird, conductor  
Roussell Hall, Loyola University

Best Opera Production

*Die Fledermaus* (J. Strauss)  
Loyola Opera Workshop  
Director David Morelock  
Conductor Carol Rausch

*Porgy and Bess* (Gershwin)  
Director Dorothy Danner  
Conductor Chris Nance  
New Orleans Opera Association

*Turandot*  
Director David Morelock  
Conductor Robert Lyall  
New Orleans Opera Association

Creative Achievement in Opera

Don Darnutzer  
Lighting Design  
*Tosca*  
New Orleans Opera Association

John Ware  
Director  
*Gianni Schicchi*  
Xavier University Opera

Jay Lesenger  
Direction  
*Salome*  
New Orleans Opera Association

Best Choral Arts Presentation

*Brahms German Requiem*  
Loyola Chorus  
Meg Hulley, Director

*A Silver & Blue Christmas*  
UNO Privateer Chorus & UNO Chorale  
Sean Wallace, Director

*Carmina Burana* (Orff)  
Symphony Chorus of New Orleans  
Steven Edwards, Music Director
2003 NOMINATIONS IN DANCE CATEGORIES
(for achievements in calendar year 2002)

Best Ballet Production

Fall Concert Loyola Ballet Laura Zambrano, Director
Giselle JPAS Harvey Hysell/Diane Carney, Artistic Direction
Hansel & Gretel Delta Festival Ballet Joseph Giacobbe, Director
NOCCA | Riverfront Annual Dance Concert May 2002 Miguel Lopez, Dance Dept. Chair/
Jan Miller, Classical Ballet Instructor

Best Modern Dance Production –

An Evening of Dance Newcomb Dance Company April 11-13 Dixon Hall Tulane
Humid A Confederacy of Dances July 12 & 13 Contemporary Arts Center
Ready... Set... Flow! Happensdance Spring Concert May 24-25 Lupin Hall NOCCA

Best Ethnic Dance Performance

Alianza Flamencan – Saturday Nights at El Matador
Devyani Dances Passions of Juno TwiRopa November 2002
Mohini Attam Sunanda Nair and disciples Dramarama 2002

Best Choreography (new work)

Megan Zuchowski Gold Loyola Fall Concert
Adele Myers & Dancers Swallowed by Lipstick An Evening of Dance/Newcomb
Jeanne Jaubert – Bourbon Street Story Ready...Set...Flow!/Happensdance

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La Nouvelle Orleans East  
La Nouvelle Orleans West  
Bienville  
Iberville  

Wooden Dance Floor  
Registration Table  
Remove Credenzas and place in hall
Appendix E.

The Big Easy Entertainment Awards
FINEART

Lifetime Achievement Award in Music winner ART NEVILLE keys up the list of honorees from the 16th annual Big Easy Entertainment Awards.

PLUS

Count Basin™ returns for Jazz Fest's second week with artist profiles and spotlights, Fair Grounds map and daily schedules, and CD reviews.
2003 Big Easy Entertainment Awards Lifetime Achievement in Music honoree Art Neville has the keys to the city.

It was the first of many songs that Neville would produce for the canon of timeless New Orleans songs. As keyboardist for seminal funk band the Meters, Neville supplied the slippery organ breaks on instrumental classics such as "Cissy Strut" and "Look-Ka Py Py." And when he pounded out an unforgettable piano figure and stepped up to the microphone for the band's 1974 anthem "Hey Pocky A-We," another Mardi Gras anthem was born. The original Meters disbanded in 1979, but are still considered one of funk's innovators and have profoundly influenced contemporary hip-hop and jam bands. Neville and longtime collaborator and bassist George Porter Jr. christened the current incarnation of the band the Funky Meters, taking their legacy to sold-out venues across the country.

When Neville united with his brothers Aaron, Charles and Cyril for their 1978 debut album as the Neville Brothers, they opened another amazing chapter in his musical journey. The band was a critics' favorite for years, but their Grammy-winning 1999 album Yellow Moon brought the Neville Brothers to mainstream audiences, leading to national tours with the likes of the Grateful Dead, Santana and Bonnie Raitt. Neville and his brothers assumed the role of New Orleans' most visible musical ambassadors and were instrumental in ushering in the New Orleans music renaissance of the late-80s and early-90s and contributed to the astounding growth of the annual New Orleans Jazz & Heritage Festival.

With those kinds of high-profile achievements, Neville's own solo career has been underscored ever since. In the late '70s and early '80s, Neville recorded a number of songs that are cherished by roots music aficionados. Danceable, catchy numbers like "Cha Dokey-Do" and "Zing Zing," while his ballad "All These Things" is an enduring love song.

As a solo artist or with the Meters and Neville Brothers, Neville has always moved forward in his music, pushing himself to write, play and sing new material. That's a mantra he still follows today, with the help of new recording technology. His Upown house is outfitted with a home recording studio where Neville has been laying down new tracks and collaborating with his son Ian, who's developing into a formidable musician. So don't be surprised if Art Neville, winner of the Lifetime Achievement Award in Music from the 2003 Big Easy Entertainment Awards, has some future classics up his sleeve.
THEATRE AWARD WINNERS (cont.)

BEST ACTOR IN PLAY (COMEDY OR DRAMA)
Sean Patterson
Full Commitment
All Kinds of Theatre

BEST ACTRESS IN A MUSICAL
Karen Hebert
Chicago
Le Petit Theatre du Vieux Carre

BEST ACTOR IN A MUSICAL
John Grimsley
Chicago
Le Petit Theatre du Vieux Carre

BEST SUPPORTING ACTRESS IN A PLAY (COMEDY OR DRAMA)
Lara Grice
The Kite
Le Petit Theatre du Vieux Carre

BEST SUPPORTING ACTRESS IN A MUSICAL
Lara Grice
Victor/Victoria
Tulane Summer Lyric Theater

BEST SUPPORTING ACTOR IN A MUSICAL
Dane Rhodes
Chicago
Le Petit Theatre du Vieux Carre

BEST MUSICAL DIRECTOR
Flo Presti
Crazy for You
Rivertown Repertory Theatre

BEST ORIGINAL WORK IN THEATRE
Earl Long in Purgatory
Written by Jason Berry
Directed by Perry Martin
Produced by the Evangeline Theatre Company

BEST UNIVERSITY THEATRE PRODUCTION
Glengarry Glen Ross
University of New Orleans
Mister Fixture

Harold Evans, the recipient of the Big Easy Entertainment Awards’ Lifetime Achievement Award in Theatre, has built a brilliant career in an offhanded way.

BY DALT WOKK

Evans remembers spending long summer afternoons in the library. After a short stint at UNO, Evans joined the Air Force, because, he says with a bemused laugh, “I wanted to be in a war.” He got his wish. He was stationed in Sasebo. When he got out of the Air Force, he tied a tailed marriage to Los Angeles, or, as he puts it, “I went there for a weekend with a friend, to keep from killing this woman.” The weekend stretched out to five and a half years.

In Los Angeles, he worked a series of odd jobs — mostly having to do with social work — and got a degree in psychology at a place called Saint Stephen’s Educational Bible College, where he graduated valedictorian.

“At some point, I realized the weekend was over,” he says, “so I came back to New Orleans, talking to say hello to my family, and then go off somewhere where there was a revolution happening, like Guinea or Mozambique.” Instead, he landed a job at the state’s Office of Mental Health (where he still works) and became friends with a board member at the clinic named Virginia Landry, who was also an actress with Dashiki. She was the one who first coaxed him try out for a part.

Actress Carol Sutton remembers Evans’s debut. “At one point, Harold — who is playing a security guard — pulls out a gun. But it falls from his hand. In fact, it falls right down to the lower level. You see, we were up on a platform. So Harold jumps down right through the imaginary wall, and gets the gun and then climbs back up and continues the scene. And we’re all thinking, I didn’t see what I just thought I saw, did I?”

The mishap was no doubt due to nerves. Though the real gun Evans had put in the prop bottle is also under suspicion. In any case, he was up on stage and the rest — as they say — is history.

Evans’s trademark has always been a dry, self-deprecating wit. The name on his email address, for instance, is “jobfail.” In the same tartoric vein, his favorite commendation he says came to him from Dashiki director Ted Gilliam.

“The one and only time I ever asked Ted how I was doing,” relates Evans, “with obvious relish. ‘His answer was adequate.’”


Chicago breezes through the 16th Annual Big Easy Entertainment Awards with eight theater nominations.

By David Lee Simmons

Le Petit Theatre du Vieux Carre's mounting of Chicago almost did to the 16th Annual Big Easy Entertainment Awards what the recent film version did to the Oscars. The local production of the popular Broadway musical earned eight nominations, while the film version had 13. Whether the Big Easy Entertainment Awards will be swept away by the musical homage to the Windy City will be known until the awards are handed out at 6 p.m. Monday, April 21, in the Grand Ballroom of the Hilton New Orleans Riverside Hotel. National Public Radio and The Simpsons co-star (and part-time New Orleanian) Harry Shearer will return as host for the awards, which also honor achievement in music. (Music nominees will be announced in next week's issue.)

Shearer will be assisted by Honorary Theatre Chairman Bob Bruce of the NORD Theatre. Veteran New Orleans actor Harold Evans will receive the Lifetime Achievement Award in Theatre.

V.I.P. tickets are $125 and include an open bar, buffet dinner, special reserved seating for the awards ceremonies and the Celebration Bash at Club 360 that follows. Tables for 10 are $1,000 if purchased by March 31. To purchase tickets contact Lindsay Movian at 986-5900, ext. 160. The Big Easy Entertainment Awards benefit the Foundation for Entertainment Development and Education, which supports projects that nurture the future talent of New Orleans in the performing arts. The sponsors for the event include Absolut Vodka, Harrah's New Orleans Casino, John Jay, Gambit Weekly, Barefoot Wine Cellars, Coleman E. Adler & Sons, and Mardi Gras Productions.

2003 THEATER NOMINATIONS

BEST MUSICAL
- Chicago, Le Petit Theatre du Vieux Carre
- Crazy for You, Riverview Repertory Theatre
- Leader of the Pack, Le Petit Theatre du Vieux Carre
- 1776, Riverview Repertory Theatre

BEST DRAMA
- Earl Lang in Purgatory, Robert Coughig and The Evangelists Theatre Company
- No Niggers, No Jews, No Dogs, Anthony Bean Community Theater
- Seven Women, Southern Repertory Theatre
- Vinga NJ Green: Collision Productions

BEST COMEDY
- Diva Blends: All Kinds of Theatre/Directors Studio of Le Petit Theatre du Vieux Carre
- Fully Committed: All Kinds of Theatre
- The Ric, Le Petit Theatre du Vieux Carre

BEST DIRECTOR (COMEDY OR DRAMA)
- John Clements, Grass Indecency, Dog in Pony Theatre Company and the Contemporary Arts Center
- Earl Lang, Earl Lang in Purgatory, Robert Coughig and The Evangelists Theatre Company
- Carl Walker, Diva Blends: All Kinds of Theatre/Directors Studio of Le Petit Theatre du Vieux Carre

BEST DIRECTOR (MUSICAL)
- Sonny Boney and Derek Franklin, Chicago, Le Petit Theatre du Vieux Carre
- Alton Green and Kelly Fouchi, Crazy for You, Riverview Repertory Theatre

BEST CHOREOGRAPHY
- Alton Green and Kelly Fouchi, Crazy for You, Riverview Repertory Theatre

BEST AUDIENCE AWARD
- Le Petit Theatre du Vieux Carre

Karen Hebert and John Grimesley earned two of eight nominations for Chicago.
Thev say plano players rarely ever play together, but at least this time they'll share some impressive honors.

Art Neville and Eddie Bo will both receive tributes for their impact on the New Orleans music scene at the 16th annual Big Easy Entertainment Awards.

Art Neville, co-founder of the Hawkettes, the Meters and the Neville Brothers and a master of the Hammond B-3 organ, will receive the Big Easy Entertainment Awards' Lifetime Achievement Award in Music. Bo somgnerist, keyboard player extraordinaire and record producer, will serve as the honorary music chairman while aiding returning master of ceremonies Harry Shearer (National Public Radio, The Simpsons) in handing out the awards. They will be joined by 92-year-old trumpeter player Lionel Ferbos, who will receive the Music Heritage Award. Ferbos' storied career includes work with the Creole Serenaders, the musical One More Time and the Pretty Baby soundtrack along with his weekly performance at the Palm Court Cafe.

The Big Easy Entertainment Awards, which honors achievement in local music and theater, will be held at 6 p.m. Monday, April 21, in the Grand Ballroom of the Hilton Riverside New Orleans Hotel. VIP tickets are $125 and include an open bar, buffet dinner, special reserved seating for the awards ceremonies and the Celebration Bash at Club 360 that follows. Tables for 10 are $1,000 if purchased by March 31. To purchase tickets, contact Lindsay Movian at 488-5900, ext. 160. The Big Easy Entertainment Awards benefit the Foundation for Entertainment Development and Education, which supports projects that nurture the future talent of New Orleans in the performing arts. Sponsors include Absolut Vodka, Harrah's New Orleans Casino, John Javitz's Hip Hop Week, Barefoot Wine Cellars, Coleman E. Adler & Sons, and Mardi Gras Productions.

2003 Music Nominations

TRADITIONAL JAZZ
Lero'J Jones Quintet
Ronnie Magr & Has New Orleans Jazz Band
Dr. Michael White

CONTEMPORARY JAZZ
Astral Project
Edward "Kid" Jordan
Kermit Ruffins & The Barbecue Swingers

TRADITIONAL BRASS BAND
Tuba Fats & the Chosen Few
Olympia Brass Band
Gregg Stafford & the Young Tuxedo Brass Band

CONTEMPORARY BRASS BAND
Dirty Dozen Brass Band
Lil Rascals
ReBirth Brass Band

GOSPEL CHOIR
McDonough No. 30 High School Gospel Choir
Shiloah Baptist Church Mass Choir
Treme Foos' & The Arc Singers

GOSPEL GROUP/INDIVIDUAL
One-A-Chord
Paulette Wright Davis
Trin-I-Tec 5.7

FUNK
Brotherhood of Groove
Galactic
Papa Grows Funk

RHYTHM & BLUES
Eddie Bo
Jon Cleary & the Absolute Monster Gentlemen
Walter "Wolfman" Washington & the Roadmasters

RAP/HIP-HOP
Cruippa
Mystikal
Soul Remedy

continued on p. 11
Feting Ferbos

Trumpeter Lionel Ferbos, 81, retired last year. After his performances at the 2002 Jazz Fest, Ferbos felt that problems with his eyesight were hampering his ability to read music, and he contemplated shelving his horn. But cataract treatment improved his vision, and Ferbos is currently preparing for his appearances at the 2003 Jazz Fest, in addition to steady work with the New Orleans Ragtime Orchestra, and holding down his regular Saturday night gig at the Palm Court Jazz Cafe.

For the 91-year-old Ferbos, it's business as usual. In recognition of his distinguished career that spans almost a century, Ferbos will be honored with the Music, Heritage Award on Monday, April 21, at the 15th Annual Big Easy Entertainments Awards. In typical form, honoring a man who retired from his day job as a street-metal worker only 10 years ago, Ferbos surveys his career with equal parts dignity, humility, graciousness, and humor.

"I've been really lucky," says Ferbos. "When I was young, I was asthmatic from 15 until my late 30s. My mother said, if you want to play music, you get a job. Then I went to see the Phil Spitalny Orchestra play at the Orpheum Theater, and the women were playing trumpets. I thought, if they could do it, I could do it."

Ever since he earned his first professional job in the late '20s with the Starlight Serenaders (and later the Moonlight Serenaders), native New Orleansan Ferbos has been consistently active in the New Orleans music community. In his early years, he played with stars such as Captain John Handy's Louisiana Shakers and pianist Walter Chappo's band. During the Depression, Ferbos played in the WPA band, which was comprised of stellar musicians such as Willie Humphrey. One of Ferbos' memories of playing in the WPA band illustrates his commitment to his craft.

"In that band, I had a fine trumpet player next me in the named George McCallum, and I always wondered why I couldn't play marches like he did. So I started taking lessons with August Cauitapiglia, who taught the double-tongue and triple-tongue technique. Then I realized why George could play so well. I've had very good teachers."

Subsequent stints with Herb Leary's Society Syncopants and the Mighty Four (featuring Ferbos alongside Hamiet Bruxi) followed, but his 1970 induction into Lars Edegran's New Orleans Ragtime Orchestra has proved to be Ferbos' most enduring association.

"I'm very proud of being in New Orleans Ragtime Orchestra," Ferbos says. "We've traveled extensively, and it's been very educational, getting to go places I would have never gotten to see. I took advantage of every opportunity. We've recorded many albums, and I'm especially proud of the album Lionel Ferbos With Lars Edegran's New Orleans Band."

Besides that, performing in a group that features Ferbos in the company of esteemed Evan Christopher and trombonist Fred Loshko, Ferbos has an unassailable skill for the '20s New Orleans jazz vocal arrangements (it, which features Ferbos alongside Paul Brown, in those arrangements — and in his live performances — Ferbos' traditional musical values and unerring rhythmic devotion shines through.

"All the while I was the first trumpet player in Handy and Picone's bands, and I had great joy when I was young," remembers Ferbos. "I was never much for improvising at first, because they always had the second trumpet player for that. That put me about from playing with small groups again. It changes your whole attack of playing, because you have to be jittery. It's a different approach to the instrument.

"My idea of playing music is to play melody," continues Ferbos. "You don't have to play a simple melody, but if you don't play melody, how do people know what you're playing?"

While Ferbos' trumpet playing has received its share of accolades, Ferbos' warm, understated vocals have their devotees, too. It's hard to believe that Ferbos didn't start singing regularly until the mid-'70s.

"It's a real joke," says Ferbos. "When I was working with Harold Dejan in a band on Norn Claiborne Street, I used to sing those melodies every time. One day I was playing in front of the cathedral (with New Orleans Ragtime Orchestra), and Lars said, 'You name over there, don't you play corn?' I told him, 'I'll do it if you can put up with it.'"

My son and I are walking by the square, and he said, 'They have a singer in that ragtime band.' He looked again, and said, 'That's my dad!' I didn't know I could sing. I just let the words and keep with the melody.

At 91, Ferbos remains rock-steady. And given his track record, he just might have a few surprises still up his sleeve.
Patricia Clarkson, the Big Easy Entertainment Awards' Entertainer of the Year, can be more than just everywhere with her myriad film projects. She can be everything.

BY DAVID LEE SIMMONS

The role Patricia Clarkson likes to tell about her head-turning role in 1998's Hope Lies was that not only did she play a lesbian opposite Ally Sheedy, but a drugged-out and washed-up German actress at that. Talk about a juggling act. She made a very believable lesbian in her devotion to Sheedy's coming-out-of-retirement photographer. She looked the very essence of a heroin junkie, slurring her lines, drooping her eyes, passing out in a restaurant. And she sounded everywhere. She was supposed to be, doing her confrontations and mocking American euphemisms in a very German way. But most impressive of all was her ability to pull these tricks without making the performance gummy.

These days, the ubiquity of Clarkson is well-documented: she basically won the Special Jury Performance Prize at this past February's Sundance Film Festival for her work in three films in competition (and yet another one that screened out of competition). All will have opened by year's end, while Clarkson cranks up still other film projects. (David Gordon Green's tone poem, All the Real Girls, is expected to open locally at the end of April or early May.)

It would be safe to say that Patricia Clarkson is everywhere. Just to be sure, it might not be a bad idea to check your garage to see if she's not performing a vigilante with your tools.

But what all the talk of Clarkson's busy schedule sometimes overlooks is the variety of depth of talent she brings to her craft. She's not just everywhere: judging from her performances, she can be everything. Those two factors — and a hot streak that would be the envy of any working actress in America — are what make Clarkson the Big Easy Entertainment Awards' Entertainer of the Year. She can add this to the independent Spirit Award nomination and two critics' awards she received last year for her performance in Far From Heaven and the Emmy she won last fall for her guest role in HBO's brilliant series Six Feet Under.

She will be honored, in absentia, at the annual awards ceremony on Monday, April 21, at the Hilton Riverside Hotel. (It's an excused absence; Clarkson is currently in Vancouver shooting yet another film, Miracles, about the U.S. hockey team's gold-medal run at the Lake Placid games.)

Looking at Patricia Clarkson conjures the Annie Liebovitz photo of Meryl Streep on the cover of Rolling Stone back in the '80s. Streep, blank-faced in her honesty, gives a stare at the camera, a layer of white makeup spread across her mug already famous for its pointy features and high cheekbones. But Streep isn't a clown; with one hand, she pulls at a cheek, and with another, she tugs at her forehead in the other direction. The versatility is implicit.
In at least one way, Patty wasn't all that special. Really, she was just another Clarkson sister — who all in one way or another resemble their mother.

“They all have my over-scheduled, over-achieving manic approach to life,” Jackie says with a husky almost laugh that could easily be Patty's. “Some of them are more like me than others. One in Dallas looks the most like me, two others are more businesslike as I am, and the oldest likes to mother the others like I do.”

“Patty's the only one like me in that she likes to live in the public eye,” Jackie says. “We both enjoy the challenge of being off of public opinion. We can make or break our day tomorrow by public opinion. And we both love doing it.”

“Now, Patty once said in an interview that we're alike in that we both live off public opinion, and we both enjoy being onstage. I said the only difference is she's talented and I'm the hum. She said, 'My mother and I are alike because we both like to be onstage — but I like to get off the stage sometimes.'”

Patty started getting onstage in junior high, with teachers including recent Big Easy Lifetime Achievement Award in Theatre recipient Janet Shea. She was particularly inspired by Ethyl Eire, the drama teacher at O. Perry Walker High School. At first blush, it would seem that Eire would have to get in line for Patty's attention; the perky blonde was everywhere, active in the Chargedoes dance squad, the yearbook staff, the Keywhackers, the gymnastics team, and yes, the drama club. In what by now should be no surprise, Patty was voted Most Talented. Eire was able to focus that talent.

“She just captured Patty,” Jackie Clarkson recalls. “In her first play in 10th grade it was obvious in me and to her daddy and some of her best friends.”

Cover Story

**WHAT PEOPLE ARE SAYING ABOUT PATRICIA CLARKSON**

“I was just floored by that performance. Then I compared it with others and realized that it was indeed the same actress. She simply has an amazing ability to remake herself from role to role.

— TROY HAYNES, DIRECTOR, FAR FROM HEAVEN, IN W MAGAZINE

“My jaw dropped because she was such a fine actress, so astonishing. She had the whole snippy German attitude thing going on, but she was so amazing. Yeah, on the set she was a bit pretentious, but I just followed her lead. She just walked around in that creepsy German haze the whole time and we just let her alone.”

— USA CHOLOSKANO, DIRECTOR, HIGH ART, IN THE LOS ANGELES TIMES

“She looked really right. It was part Romanian part Anna Magnani part something she made up. It just fell in line with what I designed. Then I said something inappropriate like, 'Let's throw this part to her now.'”

— ALLY SHEEDY, CO-STAR, HIGH ART, IN THE NEW YORK TIMES

She's smart, she's sexy, and she's utterly untamed. I made a wild choice, to make a bold choice — and that makes her a great, great actress.

— PETER Hedges, Writer-Director, PIECES OF APRIL, IN ENTERTAINMENT WEEKLY

She's always been a breastier temptress than you would have expected, even when we were out of character. The line the other girls get excited about is to prove the guy was straight, Patty didn't necessarily do that. That's something about her that's more embarrassing and we weren't that amused or she was always capable of making stuff up, but she didn't.

— RICHARD GREENBERG, PLAYWRIGHT, SHIRLEY VALE CLASSIFIED, IN THE LOS ANGELES TIMES

“Her roles are completely different and she's good in every single one. She's not known as a person simply because she's an innocent with lots of characters. She should be getting the recognition she deserves.”

— JOHN COOPER, DIRECTOR OF PRODUCTION, SUNDANCE FILM FESTIVAL

Indeed, the sex appeal undercurrent in her performances is a big part of Clarkson's appeal. “A dimension that defines her astonishing range of characters.”

— JULIANA SCHWARTZ, WRITER, W MAGAZINE

“I call Patty when I get stage fright. I call her to calm me down. She helps me through a lot of actors stuff. I love to do something on stage with her. She simply takes stage as they say 'She knows how to get into it.'”

— SAM ROCKETT, ACTOR-ACCESSIBLE STAR, WELCOME TO COLUMBUS, IN THE LOS ANGELES TIMES
COVER STORY

Eastwood's Dirty Harry in 1988's The Dead Pool, and in the Louisiana-based Everyman's All-American that same year, most of her work came on the little screen.

Then came 1998's High Art, Lisa Cholodenko's debut effort; Clarkson played Greta, the burned-out and junked-up German actress clinging to her photographer lover Aliy Sheedy. Though the film was built as Sheedy's comeback, Clarkson earned an Independent Spirit Award nomination for her work. Greta, despite her many foibles, acquires a sexuality— even in her fog, she looks like she could be a handful for any man or woman. And it is Clarkson's sexuality that has perhaps been her secret weapon, even as mom or wife or confidante, there's always something simmering underneath.

"That's very distancing," Clarkson responds to the suggestion of a sexuality that permeates her roles, "but that's a very important thing. I think it's crucial. When I refer to the emotional life of a character as integral, one of the facets of a person's life is sexuality and sensuality — how they feel sexually. It relates to where they live, what place they are in their life. Not sexual preference: that's important, but what's more important is High Art was where Greta was emotionally, sexually, of being possibly left behind. And men her character in Far From Heaven, whose sexuality I think is somewhat repressed because of the time, may be bubbling in moments. She likes to think she's progressive but isn't."

"High Art" triggered a chain reaction of small big-screen roles for Clarkson, who appeared in Simple Stories: Playing in Heaven, The Green Mile, Joe Gould's Secret and the Pledge before the even husser period that spawned her recent fame. With that fame, of course, comes more scrutiny; for the first time in Clarkson's life, a romantic relationship has attracted attention. Her relationship with actor Campbell Scott, son of the late, great George C. Scott, has become a "thing" with the media. While she prefers not to discuss the details of the relationship, she concedes it's a challenge having something to public.

"It's always tough keeping your private life private even with someone well known or not," she says, "It's a little bit bigger challenge being with someone well known. You have to be careful and you have to be protective. You don't want to intrude on the other person's privacy or right to privacy. But you get through it. You handle it. Neither of us is Jennifer Aniston or Brad Pitt. People have actually been respectful. We're not in that kind of spotlight."

So as she launches into still more projects, the question becomes which is her greater concern, overexposure or humility: "Both," she replies. "I have to be..."

Last September, Clarkson received an Emmy for Outstanding Guest Actress in a Dramatic Series for her work on HBO's Six Feet Under.

continues from p. 17

COVER STORY

careful of both. The good thing is, the good things I have coming out, they're not acting in a big arena. It's not like I have five studio films and I'm on the cover of 15 magazines. I'm still working in a small arena. Now, Sundance was huge, and Sundance was enough for a while. But I don't want to be in a thousand movies and have a thousand articles written about me. I've tasted on quite a bit of press. I do feel bad about it, but I have to keep things on an even keel.

The reason it's been crazy has been for good reasons. You go to Sundance with movies, and they may never be seen again. But I don't think I could ever work at that pace again. This year, I'm doing Miramax, and I have an offer to do Stanley-Tucci's new film. How can you say no to Stanley-Tucci? So I have that going on, maybe another studio film. Clarkson draws a breath and laughs, "I'd like to make money."

While Clarkson insists that she doesn't have to hustle for work as hard as she used to, you have to wonder just what exactly is her idea of slowing down. She worked on Far From Heaven and All the Real Girls at about the same period of time, and went from shooting Dogme vagen Lars Von Trier's Dogville in Sweden right into Pieces of April.

Surely, at some point, Patricia Clarkson won't be everywhere. As she curls the phone interview, she concedes the brutality of her recent grind, the need to slow down at bit. But she has to leave; and get ready for her trip back to Vancouver to finish Miracles. "It's not easy," she says, before yet another sigh. "It is a day's work."

continues on p. 19
Once Mo', With Feeling

New Orleans' own Vernel Bagneris returns from New York City to present his mini-musicals, One Mo' Time and Jelly Roll: The Man and His Music, at Jazz Fest.

BY DALT WONG

The first Jelly Roll show was done in Michael's Pub — one of those fashionable little places in New York — we called it Memorial, as in memorial, but with an emphasis on the 'mo'. That was cute. The second Jelly Roll show was about how Jelly Roll got his jobs through hard work and became a success and at costs. We called it one How-Doo. That was even cuter. The mellow voice at the other end of the phone says, 'I don't like Fest. Skeu Larsen to do something even cuter.' The Orleans, working as dance consultant for Unchain My Heart, the Ray Charles movie.

Vernel Bagneris is speaking by phone from Arkansas. He's running as a song-and-dance man, as longtime friend and collaborator, Clarence Bolling. But he's not sure where in Arkansas he is. "I just got here," Bagneris explains. "Yesterday, I was in New Orleans, working as dance consultant for Unchain My Heart, the Ray Charles movie.

Bagneris has never studied dance, but he's also never been one to let details like that get him down. I remember running into him on the streets of the French Quarter several decades ago. He was on his way to an audition as a tap dancer; he only trouble — he confessed, with a madcap forth — was that he didn't know how to tap dance. People take years learning how to do that persuasive thing with their feet," he explained. "I don't have time to learn all that. I'll use hips and attitude." He got the part.

In those days, Bagneris was an enthusiastic young actor/director/producer — putting on serious-minded plays, such as Edward Albee's The Zoo, in school auditoriums and church basements. He also performed around town, picking up experience and making his mark locally. Or, as he sums up those early days: "I did Steam dance. I did Godspell. I did Hair. When I had hair!"

One Mo' Time changed all that. It began "with a song and a prayer" like all his other endeavors. In 1979, the French Market Corp. gave him a $500 grant to do a historical play on the subject of black vaudeville in the Jazz Age.

"We built the set in my courtyard at 1005 St. Philip," Bagneris remembers. "The band would be rehearsing in the kitchen and the girls would roll up the living room rug to practice the dances."

Joanne Cleverger (now the owner of The Upperline Restaurant) had a small clothing store on Decatur. I asked her to do the costumes. She said, Vernel, I used to come to The Cafe Couture when you were a waiter, don't you remember? And I said, Two eggs, over easy, dry toast and grits — that's what she always ordered.

"The premiere took place at midnight, as a one-night stand, in the Toulouse Theater (now the Sham Sham Club). The show came back for two nights, then four nights, then six. Eventually, Orleans — who was the music director — got a tape to the D'Urgent brothers, the owners of the Village Gate."


It was in the quiet moments of the U.S. tour that Jelly Roll was born. Bagneris and pianist Morton Gunnar Larsen would find themselves at a piano in an empty ballroom of the hotel where they were staying and would amuse themselves by singing old blues and rags. Years later, in the early '90s, when the Oslo Jazz Fest asked Larsen to do something in celebration of the 100th anniversary of Morton's birth, those late-nights jams with Bagneris came to mind.

Jelly Roll: The Man and His Music, starring Bagneris and Larsen, opened Off-Broadway in 1994. Some of its magic no doubt arises from the uncanny resemblance of the performer and his model — a resemblance that's both skin deep, as both men grew up in that New Orleans French-African Creole culture with roots as deep as the city itself.

The show won a Best Performance Oath, shared by Bagneris and Larsen, among other awards and nominations.

For Jazz Fest, Bagneris will bring what he calls "the family" back together. "Kellin and Larsen will be onstage, as well as original cast members Tippy Chapman and Thad Clark. B. J. Crosby (Lady B.J., as the cabaret) will also be there."

Once Mo' Time!"
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Big Easys awarded

The 16th annual Big Easy Awards in music and theater will be handed out Monday in the Grand Ballroom of the Hilton Riverside, starting at 7 p.m. Singer and keyboardist Art Neville of the Neville Brothers and Funky Meters is to receive a Lifetime Achievement Award in Music; in January, he was the recipient of the "Best of the Beat" lifetime achievement award, meaning he has been honored for two lifetimes of good music. Also, 90-something jazz trumpeter Lionel Ferbos is receiving the Big Easy Music Heritage Award. Entertainment is by host Harry Shearer and Jon Cleary & the Absolute Monster Gentlemen, Dr. John, Allen Toussaint, Johnny Sketch & the Dirty Notes, Kelly Love Jones, the Olympia Brass Band and Ingrid Lucia. Tickets are $125 and include a dinner buffet. Call 486-5900, Ext. 186 for tickets.

TIMES-PICAYUNE
LAGNIAPPE APRIL 18, 2003
2003 BIG EASY AWARD NOMINEE SPOTLIGHT NIGHTS

Friday, March 14
10:00 pm
Café Brasil
2100 Chartres St. 949-0851
Vivaz: nom. for Best Latin

Sunday, March 16
10:00 pm
Blue Nile
532 Frenchmen St. 948-BLUE
Higher Heights: nom. for Best World/Reggae

Tuesday, March 18
10:00 pm
Snug Harbor
626 Frenchmen St. 949-0696
Maurice Brown: nom. for Best Emerging Artist

Thursday, March 20
10:00 pm
Howlin' Wolf
828 S. Peters St. 522-WOLF
James Hall & Pleasure Club: nom. for Best Rock, Best Male, Best Album

Friday, March 21--Sunday, April 6
Fully Committed, nom. for Best Comedy
Starring Sean Patterson: nom. for Best Actor in a Play
Showing at Le Petit Theatre
616 St. Peter St. 522-9958
(Fri's & Sat's 8 pm, Sun's 3 pm)

Tuesday, March 25 -- Monday, March 31
Black & White Blues: nom. for Best Original Work
Starring Heidi Junius: nom. for Best Supporting Actress in a Musical
Showing at Le Chat Noir
715 St. Charles Ave. 581-5812
(Fri's & Sat's 8 pm, Sun's 3 pm)

Thursday, March 27
10:00 pm
Mapleleaf
8316 Oak St. 866-LEAF
Astral Project: nom. for Best Contemporary Jazz, Best Album

Sunday, March 30
10:00 pm
Dos Jeles Uptown Cigar Bar
5535 Tchoupitoulas St. 891-8500
Leroy Jones: nom. for Best Traditional Jazz
Wednesday, April 2
10:00 pm
Red Eye Grill
852 S. Peters St. 593-9393
**Theresa Andersson**: nom. for Best Female

Saturday, April 5
8:00 pm
Palm Court Jazz Café
1204 Decatur St. 525-0200
**Lionel Furbos**: Music Heritage Award Winner

Sunday, April 6
8:00 & 10:00
Shim Sham Club
615 Toulouse St. 299-0666
**Ronnie Magri**: nom. for Best Traditional Jazz

**French Quarter Festival**

<table>
<thead>
<tr>
<th>Friday, April 11</th>
<th>Saturday, April 12</th>
<th>Sunday, April 13</th>
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<tbody>
<tr>
<td>Ingrid Lucia</td>
<td>Jon Cleary</td>
<td>Kermit Ruffins</td>
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<td>Joe Krown Organ Combo</td>
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<td>The Revealers</td>
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<td>Papa Grows Funk</td>
<td>Dr. Michael White</td>
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<td>Steve Riley &amp; The Mamou Playboys</td>
<td>Amanda Shaw</td>
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<td>Marva Wright</td>
<td>Cynthia Owen</td>
<td>Lionel Fergos</td>
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<td>Olympia Brass Band</td>
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<td>Harry Reveille, Jr.</td>
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<td>Leroy Jones</td>
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Tuesday, April 15
8:00 pm
Le Chat Noir
715 St. Charles Ave. 581-5812
**Cynthia Owen**: nominated for Best Actress in a Musical

Wednesday, April 16
10:00 pm
Lounge Lizards
200 Decatur St. 598-1500
**Walter “Wolfman” Washington**: nominated for Best R & B Artist

Sunday, April 27
House of Blues
225 Decatur St. 529-BLUE
**Paulette Wright Davis**: nom. for Best Gospel
9:30 a.m. Gospel Brunch
**Papa Grows Funk**: nom. for Best Funk
10:00 p.m. in the Parish
ABSOLUT presents:
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Nominee Spotlights

BEST LATIN

VIVAZ
Friday, March 14
10pm
Cafe Brasil
2100 Chartres St.
949-0851

BEST WORLD/REGGAE

HIGHER HEIGHTS
Sunday, March 16
10pm
Blue Nile
532 Frenchmen St.
946-BLUE

THE BIGEASY ENTERTAINMENT AWARDS - MONDAY, APRIL 21, 2003 @ THE HILTON NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM.
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ABSOLUT CITRON present the 16th annual Big Easy Entertainment Awards!

Theatre Nominee Spotlights
BEST COMEDY & BEST ACTOR IN A PLAY
FULLY COMMITTED
Starring Sean Peterson
Friday, March 21 - Sunday, April 6
Showtimes:
Le Petit Theatre
Fridays & Saturdays 8:30pm, Sundays 4pm
616 St. Peter St.
522-9958

BEST ORIGINAL WORK & BEST SUPPORTING ACTRESS IN A MUSICAL, HEIDI JUNIUS
BLACK & WHITE BLUES
Tuesday, March 22 - Monday, March 31
Showtimes:
Le Chat Noir
715 St. Charles Ave.
581-9812

Music Nominee Spotlights
BEST EMERGING ARTIST
MAURICE BROWN
Tuesday, March 15
10pm
Snug Harbor
626 Frenchmen St.
949-6999

BEST ROCK & BEST ALBUM
JAMES HALL
SCREWED/RESCREWED
Thursday, March 20
11pm
Howlin Wolf
1216 Chartres St.
254-3211

THE BIG EASY ENTERTAINMENT AWARDS - MONDAY, APRIL 22, 2002
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Nominee Spotlights
BEST CONTEMPORARY JAZZ, BEST ALBUM

ASTRAL PROJECT
Thursday, March 27
10pm
Mapleleaf
8316 Oak St.
866-LEAF

BEST TRADITIONAL JAZZ

LERoy JONES
Sunday, March 30
10pm
Dos Jefes Uptown Cigar Bar
5532 Tchoupitoulas St.
866-LEAF

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Vanilla
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Nominee Spotlights

BEST FEMALE ARTIST

THERESA ANDERSSON
Wednesday, April 2
10pm
Red Eye Grill
352 S. Peters St.
553-9183

MUSIC HERITAGE AWARD WINNER

LIONEL HERBOS
Saturday, April 5
8pm
Palm Court Jazz Café
1204 Decatur St.
525-0200

BEST TRADITIONAL JAZZ

RONNIE MAGRO
Sunday, April 6
8pm & 10pm
Shim Sham Club
613 Toulouse St.
299-0500

THE BIGeasy ENTERTAINMENT AWARDS - Monday, April 21, 2003
@ THE HEWITT ORLEANS RIVERSIDE HOTEL GRAND BALLROOM
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Nominee Spotlights

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FRIDAY, APRIL 11

Ingrid Lucia
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Papa Grows Funk
Theresa Andersson
Maree Wright
Olympia Brass Band
Ronnie Magri
Leroy Jones

SATURDAY, APRIL 12

Jon Cleary & The Absolute Monster Gentlemen
Walter "Walter" Washington
Dr. Michael White
Steve Riley & The Mamou Playboys
Cynthia Owens

SUNDAY, APRIL 13

Kermit Ruffins & The BBQ Swingers:
The Remenders
LP Rascals
Amadeus Show
Lionel Ferbos
Harry Mayonne, Jr.

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VANILIA presents the 16th annual BIG easy entertainment awards

Nominee Spotlights

BEST ACTRESS IN A MUSICAL
CYNTHIA OWEN
Tuesday, April 15
5pm
Le Chat Noir
715 St. Charles Ave.
581-5812

BEST R&B ARTIST
WALTER "WOLFMAN" WASHINGTON
Wednesday, April 15
10pm
Havana Lizards
208 Decatur St.
586-1500

THE BIG EASY ENTERTAINMENT AWARDS – MONDAY, APRIL 22, 2002
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Nominee Spotlights
at HOUSE OF BLUES

BEST GOSPEL
PAULETTE WRIGHT-DAVIS
Sunday, April 27 - 9:30am, 11:45am & 2pm Gospel Brunch
House of Blues
225 Decatur St.
529-6214

BEST FUNK
PAPA GROWS FUNK
Sunday, April 27 7:00pm
The Parish
at the House of Blues
225 Decatur St.
529-6214

THE BIG EASY ENTERTAINMENT AWARDS - MONDAY, APRIL 28, 2003
@ THE MELDORSE ORLEANS AVE ROOM GRAND Ballroom For tickets, call LINDA NOVLAN @ 426-0900 x2166
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2003 BIG EASY MUSIC AWARDS
FIRST BALLOT - CONFIDENTIAL PLEASE

You are only to vote in categories in which you have personal expertise
Your votes should reflect the community you represent!

TRADITIONAL JAZZ

CONTEMPORARY JAZZ

TRADITIONAL BRASS BAND

CONTEMPORARY BRASS BAND

GOSPEL CHOIR

GOSPEL GROUP/INDIVIDUAL

Page 1 of 4
COUNTRY /FOLK

LATIN

WORLD MUSIC/REGGAE

MALE PERFORMER

FEMALE PERFORMER

EMERGING GROUP OR ARTIST (artists in this category may not be nominated in another category - please check)

Page 3 of 4
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Suggestions for Executive Producer to consider for:

- HONORARY MUSIC CHAIRMAN
- LIFETIME ACHIEVEMENT IN MUSIC
- MUSIC HERITAGE AWARD
- NEW ORLEANS AMBASSADOR (OF ENTERTAINMENT)
- ENTERTAINER OF THE YEAR

NAME OF COMMITTEE MEMBER (print)     SIGNATURE

NOT VALID WITHOUT SIGNATURE!

Page 4 of 4

FIRST BALLOT DUE January 17th  FAX TO 483-3153
Entertainer of the Year
1988 RICKY GRAHAM
1989 BECKY ALLEN
1990 AARON NEVILLE
1991 HARRY CONNICK, JR.
1992 IRMA THOMAS
1993 DR. JOHN
1994 AARON NEVILLE
1995 ELLEN DEGENERES
1996 WYNTON MARSALIS
1997 BETTER THAN EZRA
1998 ALLEN TOUSSAINT
1999 MASTER P
2000 BRITNEY SPEARS
2001 TERENCE BLANCHARD
2002 NICHOLAS PAYTON

New Orleans Ambassador of Entertainment
1991 WYNTON MARSALIS
1992 BRANFORD MARSALIS
1993 LILLIAN BOUTTE
1994 FESTIVAL NEW ORLEANS – Festival Productions & Bill Graham Presents
1995 JOHN GOODMAN
1996 THE NEVILLE BROTHERS
1997 PATRICIA CLARKSON
1998 THE RADIATORS
1999 Cox Communication’s LOUISIANA JUKEBOX
2000 EMERIL LAGASSE
2001 BRYAN BATT

Business Recognition Awards
2002 New Orleans Tourism Marketing Corporation & the Louisiana Living History Project
2001 Rehage Entertainment, Voodoo Music Festival
2000 Community Coffee
1999 Blaine Kern, Sr. - for creating theatre in the streets for 50+ years
1998 Tipitina’s – Opening of 2 new locations, upgrading Original location
1997 The Sheraton/Arts –Tourism Partnership Showcase (with the Louisiana Jazz Federation)
1996 The House Of Blues Foundation – Blues Schoolhouse program
1995 WWL Radio 91.5 FM GAVIN report’s #1 College Radio Station
1995 Touro Infirmary/Morrison Productions for Good Life, Heartbeat, & Easy Street TV commercials
1994 WWL Television Spirit Of Louisiana Campaign
1993 Whitney Bank
1992 Preservation Hall
1991 The Tulane University Athletic Department & Logan Marketing & Communications
1991 The Times Picayune & The Peter Mayer Advertising Agency
1990 WWOZ 90.7 FM Radio for their 365 Day A Year Campaign promoting New Orleans Music
1990 The Louisiana Lottery Corporation/ Bauerlein Advertising
1989 The New Orleans Fairgrounds/ Continental Advertising

Reader’s Choice Award
2002 TOPSY CHAPMAN
2000 DONALD HARRISON
1999 IRMA THOMAS
Best Album
1988 PROFESSOR LONGHAIR: HOUSE PARTY NEW ORLEANS STYLE—THE LOST SESSIONS
1989 JOHNNY ADAMS — "ROOM WITH A VIEW OF THE BLUES"
1990 THE NEVILLE BROTHERS
1991 EARL KING "Sexual Telepathy"
1992 AARON NEVILLE "WARM YOUR HEART"
1993 DR. JOHN "Goin' Back To New Orleans"
1994 AARON NEVILLE "Grand Tour" A&M Records
1995 ASTRAL PROJECT "Astral Project"
1996 KERMIT RUFFINS "Big Butter & Egg Man"
1997 NICHOLAS PAYTON "Gumbo Nouveau" Verve Records
1998 "DOC CHEATHAM & NICHOLAS PAYTON" Verve
1999 JOHNNY ADAMS "Man of My Word"
2000 ASTRAL PROJECT "Voodoo Bop"
2001 CUBANISMO! "Mardi Gras Mambo -- Cubanismo! in New Orleans"
2002 DR. JOHN "Creole Moon"

MISCELLANEOUS AWARDS

SPECIAL RECOGNITION AWARD 1994
THE MARDI GRAS INDIAN COUNCIL

Innovation of the Year
1988 SOUTHERN REPERTORY THEATER

Best Entertainment Event
1988 JAZZ FEST AT THE FAIRGROUNDS, THE SECOND SUNDAY

MUSIC—READERS' PICKS
1988 Favorite Male Performer AARON NEVILLE
1989 Favorite Male Performer AARON NEVILLE
1990 Favorite Male Performer AARON NEVILLE
1988 Favorite Female Performer IRMA THOMAS
1989 Favorite Female Performer Irma Thomas
1990 Favorite Female Performer CHARMAINE NEVILLE

Favorite Musical Group
1988 THE NEVILLE BROTHERS
1989 THE NEVILLE BROTHERS
1990 THE NEVILLE BROTHERS

Favorite Club
1988 TIPITINA'S

Gambit's Commitment to Entertainment Award
1988 THE FAIRMONT HOTEL
**Best Cajun Group**
1988 MICHAEL DOUCET AND BEAUSOLEIL
1989 MICHAEL DOUCET AND BEAUSOLEIL
1990 BEAUSOLEIL
1991 MICHAEL DOUCET & BEAUSOLEIL
1992 BEAUSOLEIL
1993 D.L. MENARD
1994 BEAUSOLEIL
1995 BEAUSOLEIL
1996 STEVE RILEY & THE MAMOU PLAYBOYS
1997 BEAUSOLEIL
1998 BEAUSOLEIL
1999 STEVE RILEY & THE MAMOU PLAYBOYS
2000 BEAUSOLEIL
2001 BRUCE DAIGREPONT
2002 BRUCE DAIGREPONT

**Best Zydeco Group**
1988 TERRANCE SIMIEN AND THE MALLE PLAYBOYS
1989 ROCKIN' DOPSI & THE ZYDECO TWISTERS
1990 BOOZOO CHAVIS AND SON
1991 BOOZOO CHAVIS
1992 TERRANCE SIMIEN AND THE MALLE PLAYBOYS
1993 C.J. CHENIER & THE RED HOT LOUISIANA BAND
1994 BEAU JOCQUE & THE ZYDECO HI-ROLLERS
1995 BEAU JOCQUE & THE ZYDECO HI-ROLLERS
1996 NATHAN WILLIAMS & THE ZYDECO CHA CHAS
1997 BEAU JOCQUE & THE ZYDECO CHA CHAS
1998 NATHAN WILLIAMS & THE ZYDECO CHA CHAS
1999 GENO DELAFOSE & FRENCH ROCKIN' BOOGIE
2000 BEAU JOCQUE
2001 NATHAN & THE ZYDECO CHA CHAS
2002 ROSIE LEDET

**Best New or Emerging Group**
1988 THE SONG DOGS
1989 SHOT DOWN IN ECUADOR,JR.
1990 REBIRTH BRASS BAND
1991 THE IGUANAS
1992 VICTOR GOINES
1993 DAVELL CRAWFORD
1994 JAMES HALL
1995 JASON MARSALIS
1996 COREY HARRIS
1997 GALACTIC
1998 3 NOW 3
1999 CLARENCE JOHNSON III
2000 EGG YOLK JUBILEE
2001 MORNING 40 FEDERATION
2002 ROB WAGNER TRIO
Best Folk Music
1992 JOHN RANKIN
1993 THE NEW ORLEANS KLEZMER ALL STARS

Best Country Artist
1991 Country/Folk HACKBERRY RAMBLERS
1992 Country BROWNIE FORD
1993 Country RUSTY KERSHAW

Best Country/Folk Artist
1994 NEW ORLEANS KLEZMER ALLSTARS
1995 GINA FORSYTH
1996 THE COX FAMILY
1997 DAVID & ROSELYN
1998 THE HACKBERRY RAMBLERS
1999 NEW ORLEANS KLEZMER ALSTARS

Best Country/Folk/Ethnic Artist
2000 MIKE WEST
2001 SPENCER BOHREN
2002 SPENCER BOHREN

Best Rap
1991 GREGORY "D" & D.J. MANNIE FRESH
1992 M.C. THICK
1993 DEFF GENERATION & GREGORY "D"
1994 D.J. JUBILEE
1995 PARTNERS N CRIME
1996 MYSTIKAL
1997 MASTER P
1998 MASTER P
1999 MYSTIKAL
2000 JUVENILE
2001 MYSTIKAL
2002 ULNV

Best World Beat/Reggae Group
1990 Best Reggae CYRIL NEVILLE & THE UPTOWN ALLSTARS
1991 World Beat/Reggae CYRIL NEVILLE & THE UPTOWN ALLSTARS
1992 PERCUSSION, INC
1993 IRIE VIBRATIONS
1994 BEN HUNTER & CRUCIAL ROOTS
1995 THE SHEPHERD BAND
1996 THE SHEPHERD BAND
1997 BAMBOULA 2000
1998 NEW ORLEANS KLEZMER ALLSTARS
1999 COOL RIDDIMS & SISTA TEEDY
2000 THE REVEALERS
2001 THE REVEALERS
2002 BAMBOULA 2000
Best Rhythm and Blues Artist
1988 THE NEVILLE BROTHERS
1989 THE NEVILLE BROTHERS
1990 THE NEVILLE BROTHERS
1991 THE NEVILLE BROTHERS
1992 WALTER WOLFMAN WASHINGTON
1993 WALTER WOLFMAN WASHINGTON
1994 JOHNNY ADAMS
1995 JOHNNY ADAMS
1996 TOMMY RIDGLEY

1997 BEST RHYTHM & BLUES/FUNK ARTIST – THE NEVILLE BROTHERS
1998 BO DOLLIS
1999 JOHNNY ADAMS
2000 JON CLEARY
2001 EDDIE BO
2002 DR. JOHN

Best Rock Group
1988 THE RADIATORS
1989 THE RADIATORS
1990 THE RADIATORS
1991 THE RADIATORS
1992 THE IGUANAS
1993 COWBOY MOUTH
1994 COWBOY MOUTH
1995 DEADEYE DICK
1996 BETTER THAN EZRA
1997 BETTER THAN EZRA
1998 ROYAL FINGERBOWL
1999 BETTER THAN EZRA
2000 MULEBONE
2001 SUPAGROUP
2002 SUPAGROUP

Best Gospel Choir
1993 GOSPEL SOUL CHILDREN
1994 GOSPEL SOUL CHILDREN
1995 SAMMY BERFECT & THE DIMENSIONS OF FAITH
1996 GOSPEL SOUL CHILDREN
1997 THE GOSPEL SOUL CHILDREN
1998 GREATER ST. STEPHENS GOSPEL CHOIR
1999 SAMMY BERFECT & THE DIMENSIONS OF FAITH
2000 GREATER ST. STEPHENS BAPTIST CHURCH CHOIR
2001 ALVIN BRIDGES & THE DESIRE COMMUNITY CHOIR
2002 FRANKLIN AVENUE BAPTIST CHURCH MASS CHOIR

Best Gospel (Individual or Group)
1989 THE ZION HARMONIZERS
1990 SHERMAN WASHINGTON & THE ZION HARMONIZERS
1991 THE ZION HARMONIZERS
1992 THE ZION HARMONIZERS
1993 JO "COOL" DAVIS
1994 RAYMOND MYLES
1995 THE ZION HARMONIZERS
1996 THE ZION HARMONIZERS
1997 THE ZION HARMONIZERS
1998 DAVELL CRAWFORD
1999 RAYMOND MYLES
2000 TRIN-I-TEE 5:7
2001 AARON NEVILLE
2002 ONE-A-CHORD
### Best Contemporary Jazz Group
- **1988**: Alvin "Red" Tyler
- **1989**: Earl Turinton and Trinity
- **1990**: David Torkanowsky
- **1991**: Ellis Marsalis
- **1992**: Ellis Marsalis
- **1993**: AstraL Project
- **1994**: Alvin Batiste
- **1995**: Wes Anderson
- **1996**: Nicholas Payton
- **1997**: Nicholas Payton
- **1998**: AstraL Project
- **1999**: Nicholas Payton
- **2000**: AstraL Project
- **2001**: Los Hombres Calientes
- **2002**: Donald Harrison, Jr.

### Best Blues Artist
- **1991**: Earl King
- **1992**: Snooks Eaglin
- **1993**: Snooks Eaglin
- **1994**: Earl King
- **1995**: Snooks Eaglin
- **1996**: Snooks Eaglin
- **1997**: Gatemouth Brown
- **1998**: Gatemouth Brown
- **1999**: Gatemouth Brown
- **2000**: Mem Shannon
- **2001**: Joe Krown
- **2002**: Henry Gray

### Best Funk Artist
- **1999**: Michael Ray & The Cosmic Krewe
- **2000**: Galactic
- **2001**: Galactic
- **2002**: Papa Grows Funk

### Best Latin
- **1991**: Ruben "Mr. Salsa" Gonzalez
- **1992**: Ruben "Mr. Salsa" Gonzalez
- **1993**: Santiago
- **1994**: Los Babies del Merengue
- **1995**: Caliente
- **1996**: Los Babies del Merengue
- **1997**: Los Babies del Merengue
- **1998**: Fredy Omar con Su Banda
- **1999**: Mas Mamones
- **2000**: Fredy Omar con Su Banda
- **2001**: Fredy Omar con Su Banda
- **2002**: Fredy Omar con Su Banda

### Best Roots Rock
- **1995**: The Iguanas
- **1996**: Anders Osborne
- **1997**: The Subdudes
- **1998**: Tiny Town
- **1999**: The Iguanas
- **2000**: Continental Drifters
- **2001**: Lil' Band O' Gold
- **2002**: Anders Osborne
Best Female Performer
1988 IRMA THOMAS
1989 IRMA THOMAS
1990 IRMA THOMAS
1991 GERMAINE BAZZLE
1992 WANDA ROUZAN
1993 GERMAINE BAZZLE
1994 GERMAINE BAZZLE
1995 GERMAINE BAZZLE
1996 MARVA WRIGHT
1997 IRMA THOMAS
1998 IRMA THOMAS
1999 TRICIA BOUTTE
2000 LEIGH "LITTLE QUEENIE" HARRIS
2001 IRMA THOMAS
2002 TRICIA BOUTTE

Best Brass Band
1992 THE DIRTY DOZEN BRASS BAND
1993 REBIRTH BRASS BAND

Best Traditional Brass Band
1994 DOC PAULIN BRASS BAND
1995 GREGG STAFFORD
1996 TREME BRASS BAND
1997 TREME BRASS BAND
1998 TREME BRASS BAND
1999 LI'L RASCALS
2000 TREME BRASS BAND
2001 TREME BRASS BAND
2002 TREME BRASS BAND

Best Contemporary Brass Band
1994 DIRTY DOZEN BRASS BAND
1995 REBIRTH BRASS BAND
1996 REBIRTH BRASS BAND
1997 NEW ORLEANS NIGHTCRAWLERS
1998 NEWBIRTH BRASS BAND
1999 SOUL REBELS
2000 REBIRTH BRASS BAND
2001 REBIRTH BRASS BAND
2002 LI'L RASCALS BRASS BAND

Best Traditional Jazz Group
1988 THE OLYMPIA BRASS BAND
1989 DANNY BARKER & THE JAZZ HOUNDS WITH BLUE LU BARKER
1990 DANNY BARKER & THE JAZZ HOUNDS
1991 DANNY BARKER
1992 MICHAEL WHITE
1993 DANNY BARKER
1994 DANNY BARKER
1995 KERMIT RUFFINS
1996 KERMIT RUFFINS & THE BARBECUE SWINGERS
1997 KERMIT RUFFINS & THE BARBECUE SWINGERS
1998 DOC CHEATHAM & NICHOLAS PAYTON
1999 DON VAPPIE & THE CREOLE JAZZ SERENADES
2000 PRESERVATION HALL JAZZ BAND FEATURING WENDELL BRUNIOUS
2001 KERMIT RUFFINS & THE BARBECUE SWINGERS
2002 TOM MCDERMOTT
PREVIOUS MUSIC AWARDS RECIPIENTS 1988–2002

Hon. Music Chair
2002 - Kidd Jordan
2001 - Frankie Ford 2000 - Wanda Rouzan
1997 – Cosimo Matassa 1996 – Pete Fountain
1995 – Harold Battiste 1994 – Quint Davis
1993 – Art Neville 1992 – Irma Thomas
1991 – Quincy Jones & Allen Toussaint

MUSIC AWARDS 1988–2001

Lifetime Achievement in Music
1989 COSIMO MATASSA
1990 ALLEN TOUSSAINT
1991 FATS DOMINO
1992 (Tie 2 awards given) DAVE BARTHOLEMEW & DR. JOHN
1993 DANNY BARKER
1994 THE HUMPHREY BROTHERS
1995 HAROLD DEJAN
1996 AL HIRT
1997 BLUE LU BARKER
1998 PETE FOUNTAIN
1999 BOOZOO CHAVIS
2000 GATEMOUTH BROWN
2001 WARDELL QUEZERGUE
2002 SAM BUTERA

MUSIC HERITAGE AWARD
1994 PRESERVATION HALL
1999 ERNIE K-DOE
2000 THE HACKBERRY RAMBLERS
2001 THE ZION HARMONIZERS
2002 CLARENCE "FROGMAN" HENRY

Best Male Performer
1988 AARON NEVILLE
1989 AARON NEVILLE
1990 AARON NEVILLE
1991 AARON NEVILLE
1992 AARON NEVILLE
1993 DR. JOHN
1994 AARON NEVILLE
1995 AARON NEVILLE
1996 JOHNNY ADAMS
1997 JOHNNY ADAMS
1998 JOHNNY ADAMS
1999 KERMIT RUFFINS
2000 FATS DOMINO
2001 JOHN BOUTTE
2002 DR. JOHN
**Best University Theatre Production**
1998  "BLOOD BROTHERS" University of New Orleans
1999  "HAIR" Delgado Community College
2000  "LOT'S DAUGHTERS" University of New Orleans
2001  "CHESS" Delgado University College
2002  "TROUBLED WATERS" Dillard University

**Best All Around Children's Theater Production**
1988  "WIZARD OF OZ" Le Petit Theatre
1989  "CHICKEN LITTLE" Freddy Palmisano, Ricky Graham

**Special Recognition Award**
1990  FRED PALMISANO
1997  TOM DENT & CHAKULA CHA JUA
        20th Anniversary Production of "Ritual Murder"
### Best Drama

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>1988</td>
<td>&quot;BRIGHTON BEACH MEMOIRS&quot;</td>
<td>Le Petit Theatre</td>
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<tr>
<td>1989</td>
<td>&quot;THE ROSE TATOO&quot;</td>
<td>Le Petit Theatre</td>
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<tr>
<td>1991</td>
<td>&quot;ORPHANS&quot;</td>
<td>The Dog and Pony Theatre Company</td>
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<tr>
<td>1992</td>
<td>&quot;OTHER PEOPLE'S MONEY&quot;</td>
<td>produced by Mary Ann Morrison</td>
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<tr>
<td>1993</td>
<td>&quot;FENCES&quot;</td>
<td>Le Petit Theatre du Vieux Carre</td>
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<tr>
<td>1994</td>
<td>&quot;DANCING AT LUGHNASA&quot;</td>
<td>Dog &amp; Pony Theatre Company/True Brew Theatre</td>
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<td>1995</td>
<td>&quot;SEARCH &amp; DESTROY&quot;</td>
<td>Dog &amp; Pony Theatre Company/True Brew Theatre</td>
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<td>1996</td>
<td>&quot;OF MICE AND MEN&quot;</td>
<td>Conner &amp; Assoc./JPAS</td>
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<tr>
<td>1997</td>
<td>&quot;THREE TALL WOMEN&quot;</td>
<td>All Kinds of Theatre</td>
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<tr>
<td>1998</td>
<td>&quot;A WALK IN THE WOODS&quot;</td>
<td>Bright Star Productions</td>
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<tr>
<td>1999</td>
<td>&quot;TRACERS&quot;</td>
<td>True Brew Theatre and Chase Productions Ltd.</td>
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<tr>
<td>2001</td>
<td>&quot;THE ICEMAN COMETH&quot;</td>
<td>Dog &amp; Pony Theatre Co.</td>
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<tr>
<td>2002</td>
<td>&quot;JITNEY&quot;</td>
<td>The Cinque Group</td>
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### Best Comedy

<table>
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<tr>
<th>Year</th>
<th>Title</th>
<th>Company</th>
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<tr>
<td>1988</td>
<td>&quot;NOISES OFF&quot;</td>
<td>The Rose Dinner Theatre</td>
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<tr>
<td>1989</td>
<td>&quot;STEEL MAGNOLIAS&quot;</td>
<td>Contemporary Arts Center</td>
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<td>1990</td>
<td>&quot;THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE&quot;</td>
<td>Theatre Marigny</td>
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<tr>
<td>1991</td>
<td>&quot;BORN YESTERDAY&quot;</td>
<td>Bayou Dinner Theatre</td>
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<tr>
<td>1992</td>
<td>&quot;WOMEN BEHIND BARS&quot;</td>
<td>All Kinds of Theatre</td>
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<tr>
<td>1993</td>
<td>&quot;LIPS TOGETHER, TEETH APART&quot;</td>
<td>Tulane Center Stage</td>
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<tr>
<td>1994</td>
<td>&quot;I HATE HAMLET&quot;</td>
<td>Bayou Dinner Theatre</td>
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<tr>
<td>1995</td>
<td>&quot;LOST IN YONKERS&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<tr>
<td>1996</td>
<td>&quot;AND THE BALL AND ALL&quot;</td>
<td>True Brew Theatre</td>
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<tr>
<td>1997</td>
<td>&quot;BRIGHTON BEACH MEMOIRS&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<td>1998</td>
<td>&quot;PAGEANT&quot;</td>
<td>All Kinds of Theatre</td>
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<tr>
<td>1999</td>
<td>&quot;PRIVATE EYES&quot;</td>
<td>True Brew Theatre</td>
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<td>2000</td>
<td>&quot;FILUMENA&quot;</td>
<td>Dom Carbone, Carbone's Dinner Theatre</td>
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<td>2001</td>
<td>&quot;LEND ME A TENOR&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<tr>
<td>2002</td>
<td>&quot;AS BEES IN HONEY DROWN&quot;</td>
<td>Brava</td>
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### Best Musical

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<th>Year</th>
<th>Title</th>
<th>Company</th>
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<tbody>
<tr>
<td>1988</td>
<td>&quot;WHERE THE GIRLS WERE&quot;</td>
<td>Contemporary Arts Center</td>
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<tr>
<td>1989</td>
<td>&quot;CHICAGO&quot;</td>
<td>Tulane University Theatre</td>
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<td>1990</td>
<td>&quot;A CHORUS LINE&quot;</td>
<td>Le Petit Theatre</td>
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<td>1992</td>
<td>&quot;LA CAGE AUX FOLLES&quot;</td>
<td>Tulane Suemnr Lyric Theatre</td>
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<td>1993</td>
<td>&quot;SWEET CHARITY&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<td>1994</td>
<td>&quot;FUNNY GIRL&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<td>1995</td>
<td>&quot;THE PIRATES OF PENZANCE&quot;</td>
<td>Le Petite Theatre du Vieux Carre</td>
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<tr>
<td>1996</td>
<td>&quot;WILL ROGERS FOLLIES&quot;</td>
<td>Rivertown Repertory Theatre</td>
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<td>1997</td>
<td>&quot;SOPHISTICATED LADIES&quot;</td>
<td>Le Petite Theatre du Vieux Carre</td>
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<tr>
<td>1998</td>
<td>&quot;MY FAIR LADY&quot;</td>
<td>Revertown Repertory Theatre</td>
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<td>1999</td>
<td>&quot;42ND STREET&quot;</td>
<td>Le Petit Theatre du Vieux Carre</td>
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<td>2000</td>
<td>&quot;GRAND HOTEL&quot;</td>
<td>Le Petit Theatre du Vieux Carre</td>
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<td>2001</td>
<td>&quot;BARNUM&quot;</td>
<td>Le Petit Theatre du Vieux Carre</td>
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<tr>
<td>2002</td>
<td>&quot;HEDWIG &amp; THE ANGRY INCH&quot;</td>
<td>All Kinds of Theatre &amp; Running with Scissors</td>
</tr>
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### Best Original Work Created for Theatre

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1997</td>
<td>Carl Walker &quot;Class of '70 Something&quot;</td>
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<tr>
<td>1998</td>
<td>Ricky Graham, David Cuthbert, Harry Mayronne, Jr. &quot;Daryl's Perils&quot;</td>
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<tr>
<td>1999</td>
<td>Buzz Podewell &quot;U.S.A.&quot;</td>
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<tr>
<td>2000</td>
<td>Lynn Goldman, Marcy Nathan, Harriet Nelson, Joyce Pulitzer &quot;Cherries jubilees&quot;</td>
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<tr>
<td>2001</td>
<td>Ricky Graham, David Cuthbert, Dane Evans &quot;Thoroughly Modern Millennium&quot;</td>
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<td>2002</td>
<td>Ricky Graham &quot;When Ya Smilin' &quot;</td>
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### Best Original Play

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1988</td>
<td>DAVID CUTHBERT and BOB BRUCE &quot;Caracas Maracas Murders&quot;</td>
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<tr>
<td>1989</td>
<td>FRED PALMISANO and RICKY GRAHAM &quot;Chicken Little&quot;</td>
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<tr>
<td>1990</td>
<td>DAVID CUTHBERT/BOB BRUCE/FRED PALMISANO &quot;Silver Scream&quot;</td>
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<tr>
<td>1991</td>
<td>JOHN DOOLEY, ERIKA YEOMANS &quot;The Sun Hath Droo-ped&quot;</td>
</tr>
</tbody>
</table>
Best Performance by a Child
1988 MAGGIE HENAHAN "Didn't Mean to Say Goodbye"
1990 GREG HILL "Pinocchio"
1992 JUNYA TANNER "Wonderland"
1993 LAUREN LEVY "The Diary of Anne Frank"
1994 SOLINE MCCLAIN "The Miracle Worker"
1995 SCOTT LIPPS & NICK AVELIS 'Lost In Yonkers"
1996 SAVANNAH WISE "Ruthless"
1998 JUSTIN SCALISE "On Golden Pond"
1999 STEPHANIE GILL "Meet Me In St.Louis"
2000 KATHERINE HARRIS "Sound of Music"
2001 GABRIELLE PORTER "Babes"
2002 JENNIFER MARKS "Annie"

Best Set Design
1988 DAVID POTTER "Brighton Beach Memoirs"
1989 HUGH LESTER "The Rose Tatoo"
1990 BRUCE A. MANUEL "I'm Not Rappoport"
1992 RICK PAUL "La Cage aux Folles"
1993 HUGH LESTER "Lips Together, Teeth Apart"
1994 DAVID RAPHAEL "Cabaret"
1995 KEITH BRIGGS "Lost In Yonkers"
1996 ROBERT SELF "The Price"
1997 ROBERT SELF "Brighton Beach Memoirs"
1998 ROBERT SELF "On Golden Pond"
1999 CHRIS JONES "At The Club Toot Sweet on Bourbon Street"
2000 BILL WALKER "Grand Hotel"
2001 KEITH BRIGGS "Lend me a Tenor"
2002 KEITH BRIGGS "Morning's at Seven"

Best Lighting Design
1994 Martin Sachs "Cabaret" Tulane Summer Lyric Theatre
1995 Martin Sachs "Sweeney Todd" Tulane Summer Lyric Theatre
1996 MARTIN SACHS "Man of La Mancha"
1997 DANIEL ZIMMER "Brighton Beach Memoirs"
1998 JOHN GRIMSLY "A Walk in the Woods"
1999 BILL WALKER "42nd Street"
2000 DAVID POTTER "City of Angels"
2001 DANIEL ZIMMER "Beenive"
2002 DANIEL ZIMMER "Tintypes"

Best Costume Design
1988 JULIE WINN "Brighton Beach Memoirs"
1989 KAY FILES "The Rose Tatoo"
1990 BOB BRUCE "Cinderella Battistella"
1991 ELIZABETH PARENT "Follies"
1992 ELIZABETH PARENT "La Cage aux Folles"
1993 ELIZABETH PARENT "The Most Happy Fella"
1994 ROY HAYLOCK "Snow Queen"
1995 ELIZABETH PARENT "The King & I"
1996 ROY HAYLOCK "Ruthless", "Will Rogers Follies"
1997 DEBBY SIMEON "Sophisticated Ladies"
1998 ROY HAYLOCK/DEBBY SIMEON "Daryl's Perils"
1999 DEBBY SIMEON "42nd Street"
2000 DEBBY SIMEON "Grand Hotel"
2001 ROY HAYLOCK "Beehive"
2002 AMANDA MADDEN "Camille"
Best Actress
1988 LANE TRIPP "On the Verge"
1989 LYLA HAY OWEN "Rose Tatoo"

Best Actress In A Drama/Comedy
1990 CLARE MONCRIEF "Frankie & Johnny in the Clair de Lune"
1991 LOIS CRANDELL "Driving Miss Daisy"
1992 CHARLOTTE SCULLY "Broadway Bound"
1993 CLARE MONCRIEF "Who's Afraid of Virginia Woolf?"
1994 MARIA MASON "The Miracle Worker"
1995 YVETTE HARGIS "Lost In Yonkers"
1996 YVETTE HARGIS "The Heiress"
1997 CHARLOTTE SCHULLY "Three Tall Women"
1998 JANET SHEA "Lillian"
1999 ADRIANA BATE "The Night of the Iguana"
2000 JANET SHEA "The Beauty Queen of Leenane"
2001 JANET SHEA "Full Gallop"
2002 CHARLOTTE SCHULLY "Spiritual Gifts"

Best Supporting Actress in a Play (Comedy or Drama)
1999 EVA EARLS "U.S.A."
2000 CHARLOTTE SCHULLY "The Beauty Queen of Leenane"
2001 HELEN BLANKE "Blithe Spirit"
2002 GWENDOLYN FOXWORTH "Two Trains Running"

Best Supporting Actress in a Musical
1999 RITA LOVETT "South Pacific"
2000 EVA EARLS "Guys and Dolls"
2001 TRACEY COLLINS "Thoroughly Modern Millennium"
2002 ANN CASEY "The Mystery of Edwin Drood"

Best Supporting Actress
1989 MARGIE O'DAIR "Chicago"
1993 CASSIE STECK WORLEY "Who's Afraid of Virginia Woolf?"
1994 BECKI DAVIS "Dancing at Lughnasa"
1995 LOIS CRANDELL "Lost in Yonkers"
1996 CYNTHIA OWEN "Oliver"
1997 JANET SHEA "Little Foxes"
1998 CAROL SUTTON "Flyin' West"

Best Actress in a Musical
1990 GINGER GUMA "Silver Scream"
1991 HEIDI JENSEN "Guys and Dolls"
1992 WANDA ROUZAN "Lady Day at Emerson's Bar & Grille"
1993 CYNTHIA OWEN "Sweet Charity"
1994 CYNTHIA OWEN "Funny Girl"
1995 EVA EARLS "Damn Yankees"
1996 ELIZABETH ARGUS "Ruthless"
1997 DIANA BOYLSTON "Always Patsy Cline"
1998 MARI VIGUEIRA "A Closer Walk With Patsy Cline" North Star Theatre
1999 ELIZABETH ARGUS "South Pacific"
2000 CYNTHIA OWEN "Best Little Whorehouse in Texas"
2001 AMY ALVAREZ "Barnum"
2002 NORI PRITCHARD "Little Shop of Horrors"
Best Musical Director
1998 BRANDT BLOCKER "My Fair Lady"
1999 HARRY MAYRONNE, JR. "At the Club Toot Sweet on Bourbon Street"
2000 PAMELA LEGENDRE "La Cage aux Folles" Tulane Summer Lyric Theatre
2001 FLO E. PRESTI "Beehive" Producer's Circle
2002 PAMELA LEGENDRE "My Fair Lady" Tulane Summer Lyric Theatre

Best Actor
1988 EDDIE JEMISON "Loot"
1989 BRIAN J. PALERMO "American Buffalo"

Best Actor In A Play – Comedy or Drama
1990 MARK MC LAUGHLIN "Frankie & Johnny In Clair de Lune"
1991 HAROLD EVANS "Driving Miss Daisy"
1992 ELLIOTT KEENER "Other People's Money"
1993 MARK MC LAUGHLIN "Who's Afraid of Virginia Woolf"
1994 D.J. BUTCH BENIT "I Hate Hamlet"
1995 ROBERT PAVLOVICH "Search & Destroy" Conner & Assoc./JPAS
1997 MICHAEL BENNETT "Madwoman of Chaillot" Northstar
1998 RANDY CHERMIE "A Walk in the Woods" Bright Star Productions
1999 MARK KRASNOFF "The Elephant Man"
2000 MARK MC LAUGHLIN "Barrymore"
2001 SCOTT JEFFERSON "The Iceman Cometh"
2002 GAVIN MAHLIE "Richard II"

Best Actor In A Musical
1990 WILFREDO RIVERA "A Chorus Line"
1991 ALTON GENO "Follies"
1992 ALTON GENO "Me and My Girl"
1993 ANTHONY LACIURA "The Most Happy Fella"
1994 KURT OWENS "The Wonder Years"
1995 CHRIS CAREY "The Pirates of Penzance"
1996 KRIS SHAW "Will Rogers Follies"
1997 BEN BAGBY "Sophisticated Ladies"
1998 L. L. MCDONALD "Ain't Misbehavin'"
1999 RICHARD HUTTON "South Pacific"
2000 GARY RUCKER "Me and My Girl"
2001 AMY ALVAREZ "Barnum"
2002 FLYNN DE MARCO "Hedwig & the Angry Inch"

Best Supporting Actor
1989 GEORGE KELLY "Arsenic and Old Lace"
1993 WALTER BOST "Lend Me a Tenor"
1994 LUIS Q. BARROSO "Dancing at Lughnasa"
1995 ED KILLEN "Lost in Yonkers"
1996 ROY DUMONT "The Price"
1997 VANCE SMITH "Brighton Beach Memoirs"
1998 TOM DUGGER "TWELVE ANGRY MEN"

Best Supporting Actor In a Play (Comedy or Drama)
1999 DANE RHODES "Tracers"
2000 MICHAEL CAHILL "The Beauty Queen of Leenane"
2001 EDDIE COLLINS "Noises Off"
2002 BOB EDEN, JR. "As Bees in Honey Drown / Spiritual Gifts"

Best Supporting Actor In A Musical
1999 KRIS SHAW "Anything Goes"
2000 RUSSELL HODGKINSON "City of Angels"
2001 RUSSELL HODGKINSON "How to Succeed in Business"
2002 RUSSELL HODGKINSON "Little Shop of Horrors"
THEATRE AWARDS 1988–2001

Honorary Chair for Theatre –
2002 Al Salzer
2000 Michael Howard
1998 Charles Ward
1996 John O'Neal
1994 Elliott Keener

2001 Gayle Batt
1999 Michael Arata
1997 Sonny Borey
1995 Rosary O'Neal
1993 Stocker Fontelieu

Lifetime Achievement Award In Theatre
1992 TED GILLIAM
1993 AUDLEY KECK
1994 TY TRACY
1995 FRANK MO'N'IACHINO
1996 STOCKER FONTELIEU
1997 LOIS WINTER CRANDELL
1998 LYLA HAY OWEN
1999 SHIRL GIEL'AT
2000 ROY DUMONT
2001 JANET SHEA
2002 FATHER ERNEST FERLITA

Best Director
1988 CARL WALKER "Where the Girls Were"
1989 IVAN UTTAL "The Rose Tatoo"
1990 IVAN UTTAL "Frankie & Johnny In Te Clair de Lune"
1991 CARL WALKER "Driving Miss Daisy"
1992 MICHAEL HOWARD "La Cage aux Folles"
1993 TOMMYYE MYRICK "Fences"

Best Director of a Comedy or Drama
1994 JOHN GRIMSLEY "Dancing at Lughnasa"
1995 KEITH BRIGGS "Lost in Yonkers"
1996 KEN CONNER "Oi Mice and Men"
1997 CARL WALKER "Three Tall Women"
1998 TOMMYYE MYRICK "Flyin West"
1999 CARL WALKER "Psicho Beach Party"
2001 JOHN GRIMSLEY "The Iceman Cometh"
2002 JANET SHEA "Lonesome West"

Best Director of a Musical
1994 JACK PAYNE "Funny Girl!"
1995 MICHAEL HOWARD "Pirates of Penzance"
1996 CARL WALKER "Ruthless, The Musical"
1997 SONNY BOREY "Sophisticated Ladies/They're Playing Our Song" Le Petit Theatre
1998 BRANDT BLOCKER "My Fair Lady"
1999 SONNY BOREY "42nd Street"
2000 DEREK FRANKLIN & SONNY BOREY "Grand Hotel" Le Petit Theatre
2001 RICKY GRAHAM & HEIDI JUNIUS "Beehive" Producer's Circle
2002 DEREK FRANKLIN & SONNY BOREY "George M" Le Petit Theatre

Best Choreography
1993 ALTON GENO "The Most Happy Fella"
1994 Beverly Trask "Cabaret"
1995 Denise Oustalet "The King & I"
1996 ALTON GENO "Will Rogers Follies"
1997 Karen Hebert "Sophisticated Ladies"
1998 ALTON GENO "My Fair Lady/Brigadoon"
1999 KAREN HEBERT "42nd Street"
2000 KAREN HEBERT "Grand Hotel"
2001 KAREN HEBERT "Kiss of the Spiderwoman"
2002 DIANE LALA "Will Rogers Follies"
BIG EASY AWARDS

IN HOUSE PLAN FOR 2003

Event dates: Tribute To The Classical Arts Luncheon

16th Annual Big Easy Entertainment Awards
Monday April 21, 2003

GAMBIT Weekly Ads to run:

HALF page vertical ads - TRIBUTE TO THE CLASSICAL ARTS

January 7 Issue 1/2 page ads begin running (5 wks)
January 14 Feature on CA Chairpersons, Nominees with lots of photos
January 21 Story on special award winner
January 28 Story on special award winner
February 4 Issue Calendar notice listing performers & presenters
February 11 Issue Feature on CA Winners with event photos

1. FULL PAGE ADS FOR BIG EASY ENTERTAINMENT AWARDS
2. HALF PAGE ADS FOR READER'S CHOICE CONTEST
3. SIX UNIT ADS FOR SPOTLIGHT NIGHTS
4. TWO UNIT ADS TO PROMOTE VIP TICKET CONTEST

March 11 Feature announcing BEA Nominees w/ photos (mention spotlite nites)
March 18 Music & Theatre columns write on BEA chairmen, more
March 25 BEA Emerging Artist Category (mention spotlite nites)
April 1 BEA Lifetime Awards winners articles
April 8 BEA N.O. Ambassador of Ent. or Business Recognition
April 15 BEA Calendar Feature on Presenters & Performers
April 22 Maybe a spotlight ad
April 29 Cover Story - Ent. of the Year, BEA feature article w/ photos
May 6 Maybe a thank you ad
Big Easy Entertainment Awards

Club 360 CELEBRATION BASH  11 pm - 1 am Monday April 21, 2003
  Open Bar and Dancing

This is the after party for the Big Easy Awards which are at the Hilton. More than 1200 top entertainers and entertainment business people from both music and theatre attend. A brass band leads the crowd from the Hilton in a Second-Line to the ITM building and upstairs to Club 360. Usually about 500 people make the walk, and about 3-400 people stay for the party.

Anticipated Attendance:  400

Gambit/Big Easy Awards provides:

  Absolut, Wine & Beer
  Six (6) weeks of promotion in Gambit, online, direct mail, broadcast media
    (see benefits below)
  Half Page Ad in Gala program
  Promo item/Party Invitation at each of 1200 gala seats

Club 360 Provides:

  Bartenders & Wait Staff
  Set ups and mixers
  Non Alcoholic beverages and juices
  Hard Alcohol other than Absolut Vodka, Wine & Beer
  D.J. Staging, sound system and electricity

  Party Sandwiches
  Coffee & Dessert

SPONSORSHIP BENEFITS

* Club 360 Direct mail promo item for 1500 piece mailing to entertainment community by March 15 (light weight items business envelope size to Gambit by March 1)

* Distribution of Club 360 promotional items at our Nominee Spotlight Nites
  (2 per week- total of 14- at area music clubs in March & April)

* Club 360 link from the BestOfNewOrleans home page-Big Easy Awards Page

* Promotional Items at each of 1200 seats at gala

INVITATIONS TO Club 360 Celebration Bash
  (Club 360 provides by Friday April 18)
For Immediate Release
March 11, 2003
Additional Information Contact:
Gloria Powers 504-486-5900

2003 THEATRE NOMINEES ANNOUNCED

Harry Shearer is Master of Ceremonies

Bob Bruce in Honorary Theatre Chairman

Harold Evans to receive Lifetime Achievement Award

16th Annual Awards Gala Monday April 21, 2003

NPR and Simpsons star Harry Shearer returns to serve as Master of Ceremonies for the Sixteenth Annual Big Easy Entertainment Awards to be held on Monday April 21, 2003 in the Grand Ballroom of the Hilton Riverside New Orleans Hotel. He will be assisted by the Honorary Theater Chairman for 2003, Bob Bruce of NORD Theatre fame. The sponsors for the crescent city’s premier event honoring performing artists include Absolut Vodka, Harrah’s New Orleans Casino, John Jay, Gambit Weekly, Barefood Wine Cellars and Coleman E. Adler & Sons.

Bob Bruce was born in New Orleans and attended the University of Virginia before coming home to the University of New Orleans. Bob has been employed by the City of New Orleans Recreation Department since 1973 at NORD’s Ty Tracy theatre as scenery and costume designer. He is known and loved across the city as he has worked on more than 100 productions at NORD, Le Petit Theatre du Vieux Carre’s Children’s Corner, Rivertown Repertory Theatre, Loyola University, the Pitt Theatre, Newman High School and Grace Episcopal Church. He is the co-author and lyricist for 11 original musicals which have been produced in Louisiana, Mississippi, Alabama, Florida, California and New York.

He’s won three Big Easy Awards: Best Original Play 1987 for the Caracas maracas Murders, Best Original Play in 1989 for Silver Scream, and Best Costume Design in 1989 for Cinderella Battistella.
He was the Grand Prize Winner at the International theatre Festival in South Korea for "The Trial of the big Bad Worlf in 1993, and earned the Storer Boone Awards Lifetime Achievement honor in 2000.

Harry Shearer and local celebrities will present 47 awards in the Music and Theatre categories including Lifetime Achievement Awards and Entertainer of the Year. The nominees in 21 Theatre Categories are listed here. The Music Awards Nominees will appear in the March 18 edition of Gambit Weekly.

The 2002 Lifetime Achievement Award in Theatre will go to Harold Evans, a highly respected actor and director that began his career with the Dashiki Theatre Project in the 1970's and worked with nearly every theatre group in New Orleans, Theatre Marigny, Le Petit Theatre du Vieux Carre, the CAC, Ethiopian Theater, and university theatres (SUNO, Dillard, Tulane, Xavier). He has also directed and produced local television, and has appeared in many films and television shows shot in New Orleans including Double Jeopardy, No Mercy, The Heat of the Night, and the Margaret Bourke White Story. He participated in the first Black Theatre Festival organized by the Alliance for Community Theatre in New Orleans in 1983, and in most of those festivals for the past twenty years. He formed the Curtain Call Theatre company in the 1980's, earning acclaim for bringing theatrical presentations to unusual venues all over south Louisiana. Harold has also participated in Living History productions beginning with Lyla Hay Owen’s historic vignettes presented in Jackson Square in the 1980’s, and continues to work with Leni Sloan’s Louisiana Living History Project each December in the French Quarter. In 1990 he was awarded the Big Easy Award for Best Actor in a Drama for Driving Miss Daisy, and the Alliance for Community Theaters Best Actor Award for The Meeting. He has worked in live theatre from Biloxi to Philadelphia, to the National Black Theater Festival in Winston Salem, North Carolina. He is an associate director and actor in the Vo-Du Macbeth project that has had staged readings in a dozen cities around the country including Burlington, VT, Pittsburgh, PA, San Antonio and Houston, Texas, New York City, College Park, MD, Durham, NC and New Orleans.

A competitive field of productions this year resulted in four nominations in numerous categories including Best Musical and Best Drama. Le Petit Theatre du Vieux Carre and Rivertown Repertory Theatre each earned two of the Best Musical nominations; Chicago & Leader of the Pack for Le Petit; and Crazy for You and 1776 for Rivertown. Chicago earned the most nominations with eight, and Crazy for You earned six. Le Petit’s Leader of the Pack also earned three nominations including one for Cynthia Owen as Best Actress in a Musical. Earl Long in Purgatory earned nominations in Best Drama, Best Director, Best Actor and Best Original Work in Theatre for the writing, directing, acting team of Jason Berry, Perry Martin and John McConnell. Ricky Graham’s Black & White Blues and R.J. Tsarov’s Trust Fund Babies are also recognized in the Best Original Work for Theatre category.

2003 Theatre Nominations Continued - page 2 of 6
Carl Walker and his All Kinds of Theatre group earned six nominations for *Dirty Blonde* and two for *Fully Committed*. *No Niggers, No Jews, No Dogs* earned the Anthony Bean Community Theatre a total of five nominations and Carol Sutton earned a Best Supporting Actress nod for that group’s production of *Jar The Floor*.

John Grimsley is nominated for both Best Director of *Gross Indecency* for his own Dog and Pony Theatre Company, and for Best Actor in a Musical for *Chicago*.

Hugh Lester and Bill Walker each earned double nominations for Best Set and Best Lighting; Lester for The Shakespeare Festival at Tulane’s *Love’s Labour’s Lost, and Walker for Leader of the Pack*.

The Best Drama category stretches to include one nomination each for Evangeline Theatre Company’s *Earl Long in Purgatory*, Southern Rep’s *Spinning Into Butter*, and Anthony Bean’s Community Theatre for *No Niggers, No Jews, No Dogs*.

All Kinds of Theatre earned two of the three nominations for Best Comedy for *Dirty Blonde* and *Fully Committed*, with the remaining slot going to Le Petit’s production of *The Ritz*.

The complete list of theatre nominations follows.

The awards gala at the Grand Ballroom of the Hilton Riverside Hotel is one night that the top performing artists in the city are together in one room to honor their peers and celebrate their contribution to New Orleans culture! The Big Easy Entertainment Awards gala features live performances by selected nominees, putting unique combinations of talent together that can only be seen at this event. Margo DuBos, publisher of Gambit Weekly is the Executive Producer, and Gloria Powers is the Executive Director of the Big Easy Entertainment Awards which benefit the Foundation for Entertainment Development and Education which supports projects that nurture the future talent of New Orleans in the performing arts.

Join us! Sit among the top performers in theatre and music at the 16th Annual Big Easy Entertainment Awards Monday April 21, 2003. **V.I.P. Tickets are only $125.** each and include an open bar, buffet dinner, special reserved seating for the awards ceremonies and the Celebration Bash at Club 360 that follows. Call your friends and put a table of ten together! Tables for Ten are only $1,000.00 if purchased by March 31!

**To purchase tickets contact:** Lindsay Moylan at 504–486–5900 ext. 160 major credit cards accepted.
2003 THEATRE AWARDS NOMINATIONS
for accomplishment in calendar year 2002

Best Musical
Chicago - Le Petit Theatre du Vieux Carre
Crazy for You - Rivertown Repertory Theatre
Leader of the Pack - Le Petit Theatre du Vieux Carre
1776 - Rivertown Repertory Theatre

Best Drama
Earl Long in Purgatory - Robert Couhig & The Evangeline Theatre Company
No Niggers, No Jews, No Dogs - Anthony Bean Community Theater
Spinning Into Butter - Southern Repertory Theatre
Visiting Mr. Green - Coliseum Productions @ Southern Repertory Theatre

Best Comedy
Dirty Blonde - All Kinds of Theatre/Director's Studio of Le Petit Theatre du Vieux Carre
Fully Committed - All Kinds of Theatre at Le Chat Noir
The Ritz - Le Petit Theatre du Vieux Carre

Best Director (Comedy or Drama)
John Grimsley - Gross Indecency - Dog & Pony Theatre and the Contemporary Arts Center
Perry Martin - Earl Long in Purgatory
Carl Walker - Dirty Blonde

Best Director (Musical)
Sonny Borey & Derek Franklin - Chicago
Alton Geno & Kelly Fouchi - Crazy for You
Diane Lala - Victor/Victoria - Tulane Summer Lyric Theater

Best Choreography
Alton Geno & Kelly Fouchi - Crazy for You
Karen Hebert - Chicago & Anything Goes
Ed Kresley - Annie Get Your Gun - Tulane Summer Lyric Theatre

Best Set Design
Hugh Lester - Love's Labour's Lost - The Shakespeare Festival at Tulane
Rick Paul - Annie Get Your Gun
Chad Talkington - No Niggers, No Jews, No Dogs
Bill Walker - Leader of the Pack

Best Lighting Design
Hugh Lester - Love's Labour's Lost
Martin Sachs - Dirty Blonde
Bill Walker - Leader of the Pack
Best Costume Design
Cecile Casey Covert - *Suddenly Last Summer* - Dog & Pony Theatre Company, Southeastern Louisiana University (SELU), the Tennessee Williams/New Orleans Literary Festival, and the Contemporary Arts Center
Linda Fried - *Anything Goes*
Trish McLain - *Crazy for You & 1776*

Best Performance by a Child
Gabrielle Porter - *Flora the Red Menace* - NORD Theatre
Katherine Raymond - *No Niggers, No Jews, No Dogs*
Anastacia Scott - *No Niggers, No Jews, No Dogs*
Bryan Wagar - *Schoolhouse Rock!* - Le Petit Theatre du Vieux Carre

Best Actress in a Play (Comedy or Drama)
Becky Allen - *Dirty Blonde*
Adriana Bate - *Wit* - Theatricks at Southern Repertory Theatre
Gwendolyne Foxworth - *No Niggers, No Jews, No Dogs*
Diana Shortes - *Suddenly Last Summer*

Best Actor in Play (Comedy or Drama)
Karl Lengel - *Gross Indecency*
John McConneil - *Earl Long in Purgatory*
Sean Patterson - *Fully Committed*

Best Actress in a Musical
Liz Argus - *Victor/Victoria*
Karen Hebert - *Chicago*
Cynthia Owen - *Leader of the Pack*

Best Actor in a Musical
John Grimsley - *Chicago*
Jimmy Murphy - *Anything Goes*
Gary Rucker - *Crazy For You*

Best Supporting Actress in a Play (Comedy or Drama)
Lara Grice - *The Ritz*
Charlotte Schully - *Wit*
Carol Sutton - *Jar the Floor* - Anthony Bean Community Theatre

Best Supporting Actor in a Play (Comedy or Drama)
Bob Edes, Jr. - *Dirty Blonde*
Gavin Mahlie - *Spinning Into Butter*
Patrick Mendelson - *The Ritz*

2003 Theatre Nominations Continued - page 5 of 6
Best Supporting Actress in a Musical
Terri Gervais - 1776
Lara Grice - Victor/Victoria
Heidi Junius - Black & White Blues - The Producers Circle at Le Chat Noir
Cathie Chopin Weinstein - Chicago

Best Supporting Actor in a Musical
Rendell DeBose - Songs in the Key of Life - Le Chat Noir
Greg DiLeo - Smoke on the Mountain - Rivertown Repertory Theatre
Dane Rhodes - Chicago

Best Musical Director
Brandt Blocker - Leader of the Pack
Derek Franklin - Chicago
Harry Mayronne - Dirty Blonde
Flo Presti - Crazy for You

Best Original Work in Theatre
Black & White Blues - Ricky Graham - Producers Circle
Earl Long in Purgatory - Jason Berry - Evangeline Theatre Company
Trust Fund Babies - R.J. Tsarov - the Pickery

Best University Theatre Production
Dreamgirls - Delgado University
Glengarry Glen Ross - University of New Orleans
Moonchildren - Loyola University

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2003 Theatre Nominations Continued - page 6 of 6
2003 MUSIC AWARDS NOMINEES ANNOUNCED!

2003 Honorary Music Chairman is Eddie Bo

Lifetime Achievement Award for 2003 goes to Art Neville

2003 Music Heritage Award to Lionel Ferbos

Music awards will be given in 21 categories in addition to the special awards. This year’s nominations combine old favorites and fresh new sounds. Albums by Kermit Ruffins, Astral Project, Jon Cleary and Pleasure Club will vie for top recording of 2002, with each of the artists also nominated for best in their respective categories, and Ruffins, Cleary and Pleasure Club’s James Hall nominated for Best Male Artist. New faces this year include the Shim Sham Club’s Ronnie Magri and his New Orleans Jazz Band in the traditional jazz category along with the Leroy Jones Quintet and Dr. Michael White. Brotherhood of Groove in the funk category, Choppa and Soul Remedy in Hip Hop/Rap, Johnny Sketch in Rock, with Otra and Vivaz joining Los Vecinos in the Best Latin category. Higher Heights and OO7 join perennial favorites The Revealers in the World Music/Reggae slot. Ingrid Lucia receives acknowledgment in the Best Female Category joining Theresa Andersson and Marva Wright, with two more women earning nominations in the Best Emerging Artist of 2002...Kelly Love Jones and Amanda Shaw join trumpeter Maurice Brown in that category. Contemporary Jazz finds Astral Project and Kidd Jordan joining Kermit Ruffins and the Barbecue Swingers.

Art Neville is the king of funk in New Orleans. From his days with the Hawkettes recording Mardi Gras Mambo in 1954, through his history with the legendary Meters and the Neville Brothers which both continue as top acts in New Orleans and around the world today, Art’s Professor Longhair inspired keyboard work and soulful vocals have won the hearts of multiple generations of New Orleanians. His first recording under his own name was All These Things by Allen Toussaint, but it was the live performances in the French Quarter that gave birth to The Meters who began recording with Toussaint as their producer. By 1972, their unique funk-infected R&B sound created by the interplay of Art Neville on keyboards, George Porter on bass, Zigaboo Modeliste on drums and Leo Nocentelli on guitar earned the group several hits and a record deal with Warner Brothers, and an opening slot for the Rolling Stones U.S. tour. In 1976 the Neville brothers revered uncle George Landry called the boys together to work on The Wild Tchoupitoulas album which was an aural documentary of the Mardi Gras Indians, and Landry told Art that the Neville’s parents had always longed to see the four brothers work together, and in 1977 that dream became a reality. With Art on keys, Charles on sax, Cyril on congas, and Aaron on vocals, the Neville Sound was created. Their international audience began with A&M’s Fiyo on the Bayou and continued with Neville-i-zation, Yellow Moon, Brother’s Keeper, Live on Planet Earth, Family Groove, All My Relations and the most recent, Valence Street. Master of the B-3, Godfather of Groove. Poppa Funk, New Orleans’ favorite Art Neville will receive the 2003 Lifetime Achievement Award in Music.

Eddie Bo is a well loved and respected choice for Honorary Music Chairman, with a career that spans more than 45 years as a songwriter, keyboard player and record producer. Honored twice by WWOZ’s Piano Night during Jazz Fest, Eddie is being honored and awarded a Lifetime Achievement Award for excelling and advancing the art form of Jazz & Blues in San Francisco on May 9.
The Music Heritage Award was created to acknowledge special contributors to the New Orleans music scene. Labeled New Orleans Gentleman of Jazz, he began his career as a trumpet player 77 years ago! His first professional work was with the top bands of the 1920’s (Starlight Serenaders & Moonlight Serenaders) that played in legendary venues including The Pelican Club, San Jacinto Hall, the Autocrat Club and the New Orleans Country Club. He also played with Sadie Goodson on the steamer Madison that crossed Lake Pontchartrain before joining John Handy’s Louisiana Shakers as first trumpet in 1932. He also performed with Fats Pichon’s band touring the Saengar Theaters and backing blues singer Mamie Smith. He joined the WPA as a worker building City Park and became first trumpet in the WPA Band. During the 1930’s, 40’s and 50’s, Lionel Ferbos performed with every name band in the city under leaders such as Harold Dejan, John Robichaux, Fats Houston, and Papa Celestin. In the 1960’s he worked with the Eureka Brass band and Herb Leary’s Orchestra playing carnival balls, and recorded with the Mighty Four (now in re-release on George Buck’s GHB label). In 1970 he began a long relationship with the New Orleans Ragtime Orchestra (NORO) with whom he toured and recorded. With leader Lards Erdegran, NORO performed at the New Orleans Jazz and Heritage Fair (1971-1st year), and the Newport Jazz Festival, toured Europe and the U.S. The group recorded the soundtrack and appeared in Louis Malle’s Pretty Baby. Mr. Ferbos toured with the musical One Mo Time from 1978-1981. Lionel Ferbos and his Creole Serenaders recorded for 504 Records in 1984. He performed Armand Piron and Clarence Williams compositions for the PBS presentation of The Mystery of the Purple Rose: The Saga of Creole Jazz Pioneers. And in 1991 he began performing at the Palm Court Cafe on Saturday nights with Pud Brown. A tinsmith by trade and family tradition, he was included in the NOMA exhibition Raised To The Trades in 2002. Lionel Ferbos, now 92 years young, can still be enjoyed each Saturday performing with his own band at the Palm Court Cafe, and is looking forward to appearances at the 2003 New Orleans Jazz & Heritage Festival.

2003 MUSIC AWARDS NOMINATIONS

Traditional Jazz
Leroy Jones Quintet
Ronnie Magri & His New Orleans Jazz Band
Dr. Michael White

Contemporary Jazz
Astral Project
Edward “Kidd” Jordan
Kermit Ruffins & The Barbecue Swingers

Traditional Brass Band
Tuba Fats & the Chosen Few
Olympia Brass Band
Gregg Stafford & the Young Tuxedo Brass Band

Contemporary Brass Band
Dirty Dozen Brass Band
Li’l Rascals
ReBirth Brass Band
**Gospel Choir**
McDonough 35 High School Gospel Choir
Shiloh Baptist Church Mass Choir
Tyrone Foster & The Arc Singers

**Gospel Group/Individual**
One-A-Chord
Paulette Wright Davis
Trinitee 5:7

**Funk**
Brotherhood of Groove
Galactic
Papa Gros Funk

**Rhythm & Blues**
Eddie Bo
Jon Cleary & The Absolute Monster Gentlemen
Walter "Wolfman" Washington & the Roadmasters

**Rap/Hip Hop**
Choppa
Mystikal
Soul Remedy

**Blues**
Tab Benoit
Snooks Eaglin
Joe Krown

**Rock**
Pleasure Club
Motorway
Johnny Sketch

**Roots Rock**
Iguanas
Sonny Landreth
Anders Osborne

**Zydeco**
Geno Delafose & French Rockin' Boogie
Rosie Ledet
Nathan & the Zydeco Cha Chas

**Cajun**
Bruce Daigrepont
Steve Riley & The Mamou Playboys
The Savoy/Doucet Band
Country/Folk
Spencer Bohren
John Rankin
Myshkin

Latin
Los Vecinos
Otra
Vivaz

World Music/Reggae
007
Revealers
HigherHeights

Male
Jon Cleary
James Hall
Kermit Ruffins

Female
Theresa Andersson
Ingrid Lucia
Marva Wright

Emerging
Maurice Brown
Kelly Love Jones
Amanda Shaw

Album
Astral Project
Big Shot
Produced by Michael Pellara
Recorded live at Word of Mouth Studio, Algiers, LA

Jon Cleary
 Jon Cleary & The Absolute Monster Gentlemen
Basin Street Records
Produced by John Porter

Pleasure Club
Here Comes The Trick
Purified Records
Produced by Jay Joyce and recorded
at his studio in Nashville, TN

Kermit Ruffins
Big Easy
Basin Street Records
Produced by Tracey Freeman
Recorded at Ultrasonic Studios in New Orleans
3/26/03 - FOR IMMEDIATE RELEASE - info contact Gloria Powers bigeasy@gambitweekly.com

THE EVENT: 16th Annual Big Easy Awards gala
Monday April 21, 2003
Hilton New Orleans Riverside - Grand Ballroom 6-10 pm
Celebration Bash at Club 360 10 pm - 1 am

THE HOSTS: 2003 Master of Ceremonies - Harry Shearer
Honorary Music Chairman - Eddie Bo
Honorary Theatre Chairman - Bob Bruce

SPECIAL AWARDS: Art Neville - Lifetime Achievement In Music
Harold Evans - Lifetime Achievement in Theatre
Lionel Ferbos - Music Heritage Award
Vernel Bagneris - New Orleans Ambassador Award
Patricia Clarkson - Entertainer of the year
And awards in 21 categories of music and 21 categories of theatre!

NINE (9) LIVE PERFORMANCES: Jon Cleary, Kelly Love Jones, Johnny Sketch & The Dirty Notes, Olympia Brass Band, and a Keyboard Tribute To Art Neville featuring: Allen Toussaint, Dr. John, Eddie Bo, Henry Butler, Jon Cleary, John Gros. PLUS Theatrical numbers from Chicago, Dreamgirls, Crazy for You, Black & White Blues!

CELEBRITY PRESENTERS: Taylor Hackford, Quint Davis, Dr. John, Margo & Clancy DuBos, John Jay, Roy Haylock, "Uncle Lionel" Batiste, Lars Erdegen, Nina Buck, Janet Shea, Wanda Rouzan, Russell Hodgekinson, Barbara Motley, Stephanie Dupuy, George Rodrigue, David Lee Simmons, Scott Jordan, Uptown Angela, Soline McLain, Gary Rucker

WHO ATTENDS: 1200 top artists & business people in music and theatre. The entire entertainment community is in one room for this one night each year.

YOU ARE INVITED to join us and SIT AMONG THE STARS!
Seating is at tables for ten. Tickets are $125. each for buffet dinner, open bar, awards gala with live entertainment and Celebration Bash with Ingrid Lucia & The Flying Neutrinos at Club 360 til 1 am.
CALL 486-5900 ext. 186 for tickets. Credit Cards accepted!

BENEFITING: The Foundation For Entertainment Development & Education which funds projects and programs that acknowledge the importance of the performing arts to the culture and economy of New Orleans with a focus on education in the performing arts.


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APRIL 18, 2003

REQUEST FOR COVERAGE ON MONDAY APRIL 21, 2003

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Monday April 21, 2003
Hilton New Orleans Riverside - Grand Ballroom 7-10 pm

THE HOSTS: 2003 Master of Ceremonies - Harry Shearer
Honorary Music Chairman - Eddie Bo
Honorary Theatre Chairman - Bob Bruce (NORD THEATRE)

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*ASK FOR GLORIA POWERS OR ROSALEE BAKER AT THE DOOR PLEASE SEND A CREW TO THIS VERY SPECIAL EVENT & GIVE US SOME NEWS COVERAGE!
WINNERS ANNOUNCED!

Jon Cleary won in all three of his categories Monday night, repeating the same sweep that Dr. John earned last year, for Best Rhythm & Blues, Best Male Performer and Album of the Year! Kelly Love Jones won Best Emerging Artist, Kidd Jordan won Best Contemporary Jazz Artist, and Pleasure Club won in the Rock category.

Chicago won Best Musical and five additional awards including Best Director for Sonny Borey and Derek Franklin, Best Actress and Best Choreography for Karen Hebert, Best Actor in A Musical for John Grimsley and Best Supporting Actor in a Musical for Dane Rhodes. Earl Long In Purgatory won as Best Original Work Created for Theatre for writer Jason Berry and Director Perry Martin. All Kinds of Theatre’s Fully Committed won for Best Comedy and Best Actor for Sean Patterson. No Niggers, No Jews, No Dogs won in the Best Drama Category for the Anthony Bean Community Theatre. The complete list of winners in both music and theatre is attached to this release, along with details about the special awards winners and honorees.


The event featured nine live performances by musical and theatre nominees: Jon Cleary, Kelly Love Jones, Johnny Sketch & The Dirty Notes, Geno Delafose, Chicago, Dreamgirls, Crazy for You, Black & White Blues! The show finale was a Keyboard Tribute To Art Neville featuring: Allen Toussaint, Dr. John, Henry Butler, Jon Cleary, John Gros, Ivan Neville, George Porter, Jr, & Herman Ernest.

Following the awards gala the crowd of 1200 top artists & business people in music and theatre second lined behind the Olympia Brass Band to Club 360 at the top of the World Trade Center where the party continued with live entertainment by Ingrid Lucia.

The sponsors for the crescent city’s premier event honoring performing artists include Absolut Vanilia, Harrah’s New Orleans Casino, John Jay, Barefoot Wine, Mardi Gras Productions, and Coleman E. Adler & Sons. The event benefits the Foundation for Entertainment Development and Education which supports project that train youth in the performing arts.
2003 BIG EASY ENTERTAINMENT AWARDS WINNERS

4/21/03

SPECIAL AWARDS:  
Art Neville - Lifetime Achievement In Music  
Harold Evans - Lifetime Achievement in Theatre  
Lionel Ferbos - Music Heritage Award  
Vernel Bagneris - New Orleans Ambassador Award  
Business Recognition Award - Superfly Productions  
Patricia Clarkson - Entertainer of the year

MUSIC AWARDS WINNERS (21)

BEST TRADITIONAL JAZZ ARTIST OF 2002  
Leroy Jones Quintet

BEST CONTEMPORARY JAZZ ARTIST OF 2002  
Edward “Kidd” Jordan

BEST TRADITIONAL BRASS BAND OF 2002  
Tuba Fats & the Chosen Few

BEST CONTEMPORARY BRASS BAND OF 2002  
Dirty Dozen Brass Band

BEST GOSPEL CHOIR OF 2002  
McDonough 35 High School Gospel Choir

BEST GOSPEL GROUP/INDIVIDUAL OF 2002  
Paulette Wright Davis

BEST FUNK BAND OF 2002  
Galactic

BEST RHYTHM & BLUES ARTIST OF 2002  
Jon Cleary & The Absolute Monster Gentlemen

BEST RAP/HIP HOP ARTIST OF 2002  
Choppa

BEST BLUES ARTIST OF 2002  
Snooks Eaglin

BEST ROCK BAND OF 2002  
Pleasure Club

BEST ROOTS ROCK ARTIST OF 2002  
Sonny Landreth
MUSIC AWARDS WINNERS CONTINUED

BEST ZYDECO ARTIST OF 2002
Geno Delafose & French Rockin’ Boogie

BEST CAJUN ARTIST OF 2002
The Savoy/Doucet Band

BEST COUNTRY/FOLK ARTIST OF 2002
John Rankin

BEST LATIN GROUP OF 2002
Los Vecinos

BEST WORLD MUSIC/REGGAE GROUP OF 2002
007

BEST MALE ARTIST OF 2002
Jon Cleary

BEST BEST FEMALE ARTIST OF 2002
Theresa Andersson

BEST EMERGING ARTIST OF 2002
Kelly Love Jones

BEST ALBUM OF 2002
Jon Cleary & The Absolute Monster Gentlemen
Basin Street Records
Produced by John Porter

2003 THEATRE AWARDS WINNERS (21)

BEST MUSICAL OF 2002
Chicago
Le Petit Theatre du Vieux Carre

BEST DRAMA OF 2002
No Niggers, No Jews, No Dogs
Anthony Bean Community Theater

BEST COMEDY OF 2002
Fully Committed
All Kinds of Theatre

page 3 of 7
THEATRE AWARDS WINNERS CONTINUED

2002 BEST DIRECTOR (COMEDY OR DRAMA)
John Grimsley
Gross Indecency

2002 BEST DIRECTOR (MUSICAL)
Sonny Borey & Derek Franklin
Chicago

2002 BEST CHOREOGRAPHY
Karen Hebert
Chicago & Anything Goes

2002 BEST SET DESIGN
Chad Talkington
No Niggers, No Jews, No Dogs

2002 BEST LIGHTING DESIGN
Martin Sachs
Dirty Blonde

2002 BEST COSTUME DESIGN
Linda Fried
Anything Goes

2002 BEST PERFORMANCE BY A CHILD
It's a tie!
Katherine Raymond & Anastacia Scott
No Niggers, No Jews, No Dogs

2002 BEST ACTRESS IN A PLAY (COMEDY OR DRAMA)
Adriana Bate
Wit

2002 BEST ACTOR IN PLAY (COMEDY OR DRAMA)
Sean Patterson
Fully Committed

2002 BEST ACTRESS IN A MUSICAL
Karen Hebert
Chicago

2002 BEST ACTOR IN A MUSICAL
John Grimsley
Chicago
2002 BEST SUPPORTING ACTRESS IN A PLAY (COMEDY OR DRAMA)
Lara Grice
The Ritz

2002 BEST SUPPORTING ACTOR IN A PLAY (COMEDY OR DRAMA)
Bob Edes, Jr.
Dirty Blonde

2002 BEST SUPPORTING ACTRESS IN A MUSICAL
Lara Grice
Victor/Victoria

2002 BEST SUPPORTING ACTOR IN A MUSICAL
Dane Rhodes
Chicago

2002 BEST MUSICAL DIRECTOR
Flo Presti
Crazy for You

2002 BEST ORIGINAL WORK IN THEATRE
Earl Long in Purgatory
Written By Jason Berry
Directed by Perry Martin Produced by the Evangeline Theatre Company

2002 BEST UNIVERSITY THEATRE PRODUCTION
Glengarry Glen Ross
University of New Orleans

SPECIAL AWARDS WINNERS & HONOREES

Art Neville is the king of funk in New Orleans. From his days with the Hawkettes recording Mardi Gras Mambo in 1954, through his history with the legendary Meters and the Neville Brothers which both continue as top acts in New Orleans and around the world today, Art's Professor Longhair inspired keyboard work and soulful vocals have won the hearts of multiple generations of New Orleanians. His first recording under his own name was All These Things by Allen Toussaint, but it was the live performances in the French Quarter that gave birth to The Meters who began recording with Toussaint as their producer. By 1972, their unique funk-infected R&B sound created by the interplay of Art Neville on keyboards, George Porter on bass, Zigaboo Modeliste on drums and Leo Nocentelli on guitar earned the group several hits and a record deal with Warner Brothers, and an opening slot for the Rolling Stones U.S. tour. In 1976 the Neville brothers revered uncle George Landry called the boys together to work on The Wild Tchoupitoulas album which was an aural documentary of the Mardi Gras Indians. Landry told Art that the Neville's parents had always longed to see the four brothers work together, and in 1977 that dream became a reality. With Art on keys, Charles on sax, Cyril on congas, and Aaron on vocals, the Neville Sound was created. Their international audience began with A&M's Fiyo on the Bayou and continued with Nevilleization, Yellow Moon, Brother's Keeper, Live on Planet Earth, Family Groove, All My Relations and the most recent, Valence Street. Master of the B-3, Godfather of Groove, Poppa Funk, New Orleans' favorite Art Neville will receive the 2003 Lifetime Achievement Award in Music.
LIONEL FERBOS
The Music Heritage Award was created to acknowledge special contributors to the New Orleans music scene. Lionel Ferbos wears the label “New Orleans Gentleman of Jazz” well. He began his career as a trumpet player 77 years ago! His first professional work was with the top bands of the 1920’s that played in legendary venues including The Pelican Club, San Jacinto Hall, the Autocrat Club and the New Orleans Country Club. He also played with Sadie Goodson on the steamer Madison that crossed Lake Pontchartrain before joining John Handy’s Louisiana Shakers as first trumpet in 1932. He also performed with Fats Pichon’s band touring the Saenger Theaters and backing blues singer Mamie Smith. He joined the WPA as a worker building City Park and became first trumpet in the WPA Band. During the 1930’s, 40’s and 50’s, Lionel Ferbos performed with every name band in the city under leaders such as Harold Dejan, John Robichaux, Fats Houston, and Papa Celestin. In the 1960’s he worked with the Eureka Brass band and Herb Leary’s Orchestra palying carnival balls, and recorded with the Mighty Four (now in re-release on George Buck’s GHB label). In 1970 he began a long relationship with the New Orleans Ragtime Orchestra (NORO) with whom he toured and recorded. With leader Lars Erdegran, NORO performed at the New Orleans Jazz and Heritage Fair (1971-1st year), and the Newport Jazz Festival, toured Europe and the U.S. The group recorded the soundtrack and appeared in Louis Malle’s Pretty Baby. Mr. Ferbos toured with the musical One Mo Time from 1978-1981. Lionel Ferbos and his Creole Serenaders recorded for 504 Records in 1984. He performed Armand Piron and Clarence Williams compositions for the PBS presentation of The Mystery of the Purple Rose: The Saga of Creole Jazz Pioneers. And in 1991 he began performing at the Palm Court Cafe on Saturday nights with Pud Brown. A tinsmith by trade and family tradition, he was included in the NOMA exhibition Raised To The Trades in 2002. Lionel Ferbos, now 92 years young, can still be enjoyed each Saturday performing with his own band at the Palm Court Cafe, and is looking forward to appearances at the 2003 New Orleans Jazz & Heritage Festival.

VERNEL BAGNERIS
The 2003 New Orleans Ambassador of Entertainment is know best for his creation of the long running musical One Mo Time, and for his one man show Jelly Roll. Both of which will be reprised at this year’s New Orleans Jazz & Heritage Festival. His movie credits include the magical dancer in Penros from Heaven, two films made in New Orleans, French Quarter and Down By Law, and many more. His Broadway and Off Broadway work has been acclaimed, including an OBIE award. As writer, director and performer in One Mo Time, he started in New Orleans and moved to New York and around the world. Jelly Roll had a long off-Broadway run and was presented in New Orleans at Le Petit Theatre. He’s had a Royal Command Performance before the Queen of England and appeared and Jazz Festivals around the world, Truly and Ambassador of both music and theatre for New Orleans. Mr. Bagneris is the town working with director Taylor Hackford choreographing the dance scenes for Unchain My Heart, the documentary on Ray Charles.

EDDIE BO
Eddie Bo is a well loved and respected choice for Honorary Music Chairman, with a career that spans more than 45 years as a songwriter, keyboard player and record producer. Honored twice by WWOZ’s Piano Night during Jazz Fest, Eddie is being honored and awarded a Congressional Lifetime Achievement Award for excelling and advancing the art form of Jazz & Blues in San Francisco in April. Eddie is also nominated as one of the city’s three top R&B artists for 2003.

BOB BRUCE
Bob Bruce was born in New Orleans and attended the University of Virginia before coming home to the University of New Orleans. Bob has been employed by the City of New Orleans Recreation Department since 1973 at NORD’s Ty Tracy theatre as scenery and costume designer. He is known and loved across the city as he has worked on more than 100 productions at NORD, Le Petit Theatre du Vieux Carre’s Children’s Corner, Rivertown Repertory Theatre, Loyola University, the Pitt Theatre, Newman High School and Grace Episcopal Church. He is the co-author and lyricist for 11 original musicals which have been produced in Louisiana, Mississippi, Alabama, Florida, California and New York. He’s won three Big Easy Awards: Best Original Play 1987 for the Caracas maracas Murders, Best Original Play in 1989 for Silver Scream, and Best Costume Design in 1989 for Cinderella Battistella. He was the Grand Prize Winner at the International theatre Festival in South Korea for The Trial of the big Bad Worlf in 1993, and earned the Storer Boone Awards Lifetime Achievement honor in 2000.

Page 6 of 7
HAROLD EVANS
The 2003 Lifetime Achievement Award in Theatre went to Harold Evans, a highly respected actor and director that began his career with the Dashiki Theatre Project in the 1970's and worked with nearly every theatre group in New Orleans, Theatre Marigny, Le Petit Theatre du Vieux Carre, the CAC, Ethiopian Theater, and university theatres (UNO, Dillard, Tulane, Xavier). He has also directed and produced local television, and has appeared in many films and television shows shot in New Orleans including Double Jeopardy, No Mercy, The Heat of the Night, and the Margaret Bourke White Story. He participated in the first Black Theatre Festival organized by the Alliance for Community Theatre in New Orleans in 1983, and in most of those festivals for the past twenty years. He formed the Curtain Call Theatre company in the 1980's, earning acclaim for bringing theatrical presentations to unusual venues all over south Louisiana. Harold has also participated in Living History productions beginning with Lyla Hay Owen's historic vignettes presented in Jackson Square in the 1980's, and continues to work with Leni Sloan's Louisiana Living History Project each December in the French Quarter. In 1990 he was awarded the Big Easy Award for Best Actor in a Drama for Driving Miss Daisy, and the Alliance for Community Theaters Best Actor Award for The Meeting. He has worked in live theatre from Biloxi to Philadelphia, to the National Black Theater Festival in Winston Salem, North Carolina. He is an associate director and actor in the Vo-Du Macbeth project that has had staged readings in a dozen cities around the country including Burlington, VT, Pittsburgh, PA, San Antonio and Houston, Texas, New York City, College Park, MD, Durham, NC and New Orleans.

SUPERFLY PRODUCTIONS
The 2003 Business Recognition Award went to Superfly Productions, the New Orleans based concert promotion company that started six years ago with Mardi Gras concerts at the CAC and evolved to create their Superjam series of collaborative performances that spawned a new supergroup called Oysterhead. Superfly set a high standard that promoted Louisiana artists by creating opportunities for local and national artists to work together, expanding the audiences for each. In 2002 Superfly produced "BONNAROO", its first ever multi-day music and camping festival held in Manchester, Tennessee. Now, considered a landmark event in the music industry, Bonnaroo sold out 75,000 tickets in 19 days without any traditional advertising and ticket sales, receiving Pollstar’s illustrious “Festival of the Year” award. The 2003 Bonnaroo planned for June again features New Orleans and National acts and sold out 80,000 tickets in less than two weeks.

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PAGE 7 of 7
EXECUTIVE PRODUCER JOB DESCRIPTION

Awards Show Production Coordination
Planning and coordination of all tasks related to awards show
in conjunction with Executive Director, Creative & Technical Team, and
Venue Management.

I. Pre Show Responsibilities
   A. Creative - Assists in assembling a creative team for:
      1. theme of each year's show
      2. how that theme will be carried out with
         a. decorations
         b. written script
         c. talent selection
         d. musical direction
         e. staging
         f. lighting
   B. Talent
      1. Music Artists that will perform during awards show (6)
         a. Collaborates on selection of 6 music artists for awards
         b. Communicates with selected music artists re responsibilities regarding the show
         c. Conveys information on particular artists to creative and technical staff
      2. Theatrical Numbers that will perform during awards show (3)
         a. Collaborates on selection of 3 theatrical numbers
         b. Communicates w/ directors re prod. needs, show responsibilities
         c. Conveys information on particular needs per show piece to creative & technical staff
      3. Celebrity Awards Presenters
         a. Collaborates on selection of On-Stage Presenters
            1. Approximately 14 pairs needed
            2. 4-5 Specialty Awards presenters
            3. Celebrity Hosts
            4. Honorary Chairmen for Music & Theatre
         b. Communicates w/ presenters re show responsibilities
         c. Conveys information on particular presenter needs to creative & technical staff
      4. Post Party Dance Band & Vocalists
         a. Collaborates on selection of entertainment
         b. Communicates w/ entertainers regarding responsibilities
         c. Conveys information on particular needs to tech staff
   C. Technical
      1. assists in selecting team to meet technical needs of show production
         a. Art Direction
            the physical look and layout of the show, theme and script
            includes decorations, staging and lighting and written script
         b. Talent Coordination
            Selection and Communication with all talent to be involved
Has "spotters" assigned for performing and non-performing talent that will be needed on stage at the event.
c. Music Direction - Responsible for musical continuity of show
d. Stage Management - Responsible for moving talent on and off stage - must have a good team of workers
e. Stage Direction - Actual "calling" of the show
f. Sound Designer
g. Lighting Designer
h. Documentation - coordinates with media sponsor
i. Site Management - coordinates with venue management

2. develops budget and technical parameters in collaboration with team
   negotiates special arrangements re fees, loan of specific items
   needed for show, and cost cutting ideas as feasible
3. develops time-line & calendar of meetings to ensure show readiness
4. Manages all pre show meetings of production team
5. Gets list of names of production team to the executive director
   a. for credit in the program
   b. for payment of checks due the night of the event
   c. for post event correspondence

II. SHOW RESPONSIBILITIES
Make it look good, feel good and sound good to all participants and the audience. The show must be entertaining, fast paced, and fun for nominees and ticket buyers.

A. Coordinate the Staging, sound, lights for presenters & entertainers
   this includes front of the house and back of the house

B. Supervises the Music Direction, Stage Direction and Talent Coordination during the show itself

C. Supervise the Documentation of the show on video.

D. Coordinate the staging, sound, lights for post awards entertainment

E. Bring all elements together within budget.

III. POST SHOW RESPONSIBILITIES

A. Break down of all show production immediately after show
   Oversees removal of staging, decorations, lighting, etc. in conjunction with venue management

B. Supervises the return of all rented or borrowed items used in the show

C. Collects and submits all invoices for production services

D. Collects and turns in documentation to Executive Director

E. Participates in a Post Show Evaluation Meeting
EXECUTIVE DIRECTOR RESPONSIBILITIES

Gloria Powers

1. Development & Implementation of Public Relations dealing with:
   - Music & Theatre Community
   - Classical Arts Community (Classical Music, Opera & Dance)
   - Event Producers
   - Event Participants
     - Nominees in all categories
     - Celebrity Presenters for luncheon & evening gala
     - Performing Talent

2. Coordinate Activities with Gambit Promotional Office
   - Event Sponsorship Solicitations
   - Special offers for Gambit Advertisers
   - Development of Gambit Advertising Campaign
   - Other Media for event promotion

3. Supervise event staff:
   - Administrative Asst
     - Classical Arts Luncheon Coordinator & Night Gala Mail Lists, Mailings, Reservations & Sales
     - Yvonne Olivier
     - Classical Arts Performance Coordinator
     - Gambit Intern
     - Administrative Aide for luncheon & night gala
     - Tracy Kennan
     - Big Easy Spotlight Nights
     - Celebration Bash Asst. Producer

4. Work with paid & volunteer staff in advance and on the day/night of the events
   - Preparation of venues
   - Assist with seating at start of event
   - Wrap up at venues

5. Post event work
   - Final media mailings
   - Thank yous to each category of participant
   - Collect event publicity for archives
   - Participate in staff review
   - Preparation of final report
BIG EASY ENTERTAINMENT AWARDS JOB DESCRIPTIONS

Gambit Promotions Office

1. Public Relations for event with
   - Media, print & broadcast (local/regional/national)
   - Gambit Advertisers
   - Event Sponsors

2. Implementation of a comprehensive media promotion plan with:
   - Gambit Communications
   - WVUE Communications
   - Area radio stations
   - Additional regional print media
   - National entertainment media

3. Assist with promotions designed to sell tables/tickets.
   - Telephone contacts
   - Big Easy Nominee Spotlight Promotions in March & April (16)

4. Sponsor Agreement Fulfillment
   - Oversee implementation of agreement
   - Take care of Gambit Ads as needed
   - Work with Advertising to have ad reps with sponsors at gala
   - Final Wrap Up Reports to each sponsor
BIG EASY ENTERTAINMENT AWARDS JOB DESCRIPTION

ADMINISTRATIVE ASSISTANT - Lindsay Moylan

I. Classical Arts Luncheon Activities (January & February)
   A. Creates & Maintains mailing lists of Classical Arts Community
   B. Prepares and Mails announcements to Sponsors, Nominating Committees, Performers, Presenters, Media & Ticket Buyers
   C. Sets up and operates system to track ticket & table sales and nominee reservations
   D. Collaborates with Exec. Director & Performance Coordinator, monitors hotel room & catering arrangements, flowers, etc.
   E. Manages front desk at the event
   F. Sends out all thank you letters post-event
   G. Assists in preparation of final report

II. Big Easy Awards. (March & April)
   A. Sets up system for ticket and table sales, financial record keeping with Tammy Renojo
   B. Sets up plan for nominee, presenter, performer reservations
   C. Distributes flyers to the theatre community
   D. Collects nominee photographs & recordings needed by producer
   E. Handles box office at the event
   F. Prepares financial figures for Executive Producer
   G. Prepares final reports for Executive Director

Administrative Asst PLUS INTERN

III. Manages Correspondence for Big Easy Awards Gala
   A. Creates and Maintains mailing lists for BEEA Gala
   B. Prepares and Mails all nominee letters
   C. Prepares and Mails all marketing letters
   D. Coordinates activities/mailings for Business Recognition Awards
   E. Prepares and mails all post event Thank You letters
   F. Assists with coordination of volunteers for event
   G. Assists Nominee Spotlight Coordinator
   H. Prepares and Posts information pre and post event on the Internet
   I. Assists Executive Director at the Gala and Bash
SPECIAL EVENT COORDINATION - Administrative Assistant

RESPONSIBILITIES

1. Development & Implementation of Public Relations dealing with:
   - Music & Theatre Community
   - Classical Arts Community
   - Media, print & broadcast (local/regional/national)
   - Event Sponsors
   - Event Producers
   - Event Participants
     - Nominees in all categories
     - Celebrity Presenters for luncheon & evening gala
     - Performing Talent

2. Implementation of a comprehensive media promotion plan with:
   - Gambit newsweekly
   - Area radio stations
   - TV sponsor
   - National entertainment media

3. Assist with promotions designed to sell tables/tickets.
   - Responsibility for mailings to targeted categories
   - Telephone contacts
   - Big Easy Night Club Promotions in March & April (14)

4. Work with volunteer staff the day and night of the events
   - Preparation of venues
   - Assist with seating at start of event
   - Wrap up at venues

5. Post event work
   - Final media mailings
   - Thank yous to each category of participant
   - Collect event publicity for archives
   - Participate in staff review and preparation of final report

PLEASE REVIEW ATTACHED MEDIA PLAN, SCHEDULE FOR MAILINGS, ETC.!
BIG EASY ENTERTAINMENT AWARDS JOB DESCRIPTIONS

Gambit Promotions Office

1. Public Relations for event with
   - Media, print & broadcast (local/regional/national)
   - Gambit Advertisers
   - Event Sponsors

2. Implementation of a comprehensive media promotion plan with:
   - Gambit Communications
   - WVUE Communications
   - Area radio stations
   - Additional regional print media
   - National entertainment media

3. Assist with promotions designed to sell tables/tickets.
   - Telephone contacts
   - Big Easy Nominee Spotlight Promotions in March & April (16)

4. Sponsor Agreement Fulfillment
   - Oversee implementation of agreement
   - Take care of Gambit Ads as needed
   - Work with Advertising to have ad reps with sponsors at gala
   - Final Wrap Up Reports to each sponsor
SPECIFIC TASKS FOR PROMOTIONS DEPT

1. All Sponsors - Need to have their responsibilities faxed to them and a personal follow up call made to get their:
   - information for website links and promo spots ASAP
   - promo items for the mailing by March 7
   - print ads for program by April 11
   - video ads (beta format) for event by April 7

2. A sponsorship agreement with Commercial Station & WWOZ

3. Both Commercial Station and WWOZ needs instructions and information regarding the upcoming spotlight nights, i.e. fax the ad to them each week

4. Reader’s Choice Award (NOT VALID AS OF FEB. 24)
   - We need to produce and place boxes
   - We need to collect ballots and boxes at end of sweepstakes, count the ballots and determine the winner and notify the winner,
   - We give name to reserve room at the Hilton

5. Cox Communications
   - Please touch base with Ernest Collins re the beta video ads for the sponsors 304-7345 ext 2235
   - Check to see if Cox Productions and Inside New Orleans are getting the info on the gala and spotlight ads in the formats they need to use
   - Ask if they need help re contacts or whatever to do the special awards vignettes (Lifetime in Music, Music Heritage)
   - Get link on our website

6. TV Sponsor (WVUE?)
   - Assist with production of :30 promo spot
   - Get link on our website

7. Go over list of people that wish to put items at each of the seats at the Hilton, gather those items and get the people you need to put those items at each seat

8. Find out about any signage, easels, tables, special arrangements need to be made at the Hilton or Club 360 - I’ll need you to talk to Beth Tusa at the Hilton and find out who to talk to at Club 360

9. Make arrangements for each sponsor to have a “babysitter” ad rep at the event give me a list of those assignments...let me know if we need to arrange for seating for them

10. Promotions Dept. is to supervise all the sponsor related stuff
    - fulfillment of sponsor agreements
    - media
    - Hilton
    - Club 360
BIG EASY AWARDS FOLLOW UP WORK LIST

A. Post event publicity
   Press releases announcing winners are faxed to all media, print, tv and radio the Tuesday following the event.
   (future plans should have pix and film clips going out to key media contacts)

B. Meetings to review event
   1. Preliminary          Margo, Gloria
   2. Wrap Up             
                            Margo DuBos, Executive Producer
                            Gloria Powers, Executive Director & Talent Coordination
                            Ed White, Producer
                            Su Gonczy, Stage Manager
                            Harry Mayronne, Music Director
                            Max Ferrara, Sponsor Relations
                            Gambit Promotions Office

C. Reports
   1. Event Staff
      a. Financial
      b. Administrative
      c. Promotion & Publicity
   2. Sponsors
      a. All cash and trade sponsors
      c. Media - print, tv, radio
   3. Historian/Video archivist

D. Thank you letters to:
   1. Sponsors
   2. Table Sponsors
   3. Ticket Buyers
   4. Music Nominees
   5. Music Winners
   6. Theatre Nominees
   7. Theatre Winners
   8. Classical Awards Nominees
   9. Classical Winners
   10. Business Recognition Winners
   11. Performers
   12. Presenters
   13. Media
       Radio
       TV
       Print
   14. Production Crew
   15. Administrative Staff
   16. Volunteers
   17. Special Thanks List
   18. Special Suppliers
       Restaurants
BIG EASY AWARDS / MONDAY, APRIL 21, 2003
Appendix F.

The Reds, Whites, and the Blues and the Turkey Day Race
**Gambit Weekly**

*The Foundation for Entertainment Development & Education 2003-04*

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**Reds Whites and the Blues**

October 2003

Gambit Weekly celebrates the wine, food & music industries, by inviting wine wholesalers/retailers, restaurants, caterers & musicians to show off their best. This annual event is held at the Pavilion of Two Sisters at City Park, where 450 wine and food connoisseurs attend and sample over 100 wines and taste hors d'oeuvres from 10 restaurants.

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**Turkey Day Race**

November 2003

Gambit Weekly’s outreach to families & the fitness market. In its 96th year, this annual Thanksgiving morning 5 mile race begins and ends at City Park’s Tad Gormley Stadium. Expected attendance is approximately 2,000. The race, produced by the New Orleans Athletic Club also benefits The Spina Bifida Association.

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**11th Annual Tribute to the Classical Arts**

February 2004

Gambit Weekly honors the classical music, opera and dance communities. 350 patrons of the arts attend this function each year at the Monteleone Hotel’s La Nouvelle Ballroom. Award categories include Lifetime Achievement, Best Opera Production, Best Original Choreography and Best Classical Music Performance, just to name a few.

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**17th Annual Big Easy Entertainment Awards**

April 2004

Gambit Weekly’s tribute to the theatre and music communities. 1300 people revel with music and theatre celebrities at the Hilton Riverside Hotel Ballroom each year in support of New Orleans’ greatest performing artists. One of the biggest parties in New Orleans, this event has been referred to as the “Grammys of the South.”
A wine, food & music event benefiting The Big Easy Awards Foundation for Entertainment Development and Education

Gambit Weekly and Select Brands Present 2ND ANNUAL

entertainment by:

Leah Chase
Ann Casey
Chris Wecklein

The Harry Mayronne Trio

over 180 wines
gourmet cuisine

AUSTIN'S BRAVO!
BYBLOS
CHATEAUBRIAND
FOODIES
MARTIN WINE
CELLAR
THE PORT HOLE
THE RED MAPLE
SMITH & WOLLENSKY
201 RESTAURANT & BAR
ZOE BISTROT

RAFFLE TO WIN
over 180 bottle wine collection
$5/ticket or $20 for 6 tickets

Thursday October 16 6-9pm
City Park Pavilion of The Two Sisters
tickets $45, limited availability
call 486-5900 ext.160

participating wine distributors are:
Avenue Wines
Doernes International
East-West Wines
Glazer Companies of Louisiana
International Wine & Spirits
Magnolia Liquor Company
Pelican Wines & Spirits
Wines Unlimited.
10/16/2003

PRESS RELEASE
Information contact Gloria Powers 486-5900 Ext. 136

WINE, FOOD & MUSIC  THURSDAY OCTOBER 16, 6-9 pm

180 WINES plus 11 RESTAURANTS and LIVE ENTERTAINMENT

Second Annual Reds, Whites & The Blues, the exciting new wine, food and music event returns to City Park’s Pavilion of the Two Sisters on Thursday October 16 from 6-9 pm.

Select Brands wine brokers and Gambit Weekly host the event to benefit the Big Easy Entertainment Awards Foundation for Entertainment Development and Education which supports music, theatre and the classical performing arts through acknowledgement, grants and gifts.

What makes this event so special? The wines (180 this year), the performing talent; the Harry Mayronne Trio with vocalists Ann Casey (recent star of Le Petit’s Hello Dolly!), Chris Wecklein (of Tulane Summer Lyric’s Guys & Dolls), and notable classical/cabaret vocalist Leah Chase; the cuisine (eleven top restaurants), and the raffle (180 bottle Wine Collection for $5/ticket or 6/$20).

Participating Restaurants are Austin’s, Bravol, Byblos, Chateaubriand, Foodies, Martin Wine Cellar, Port Hole, Red Maple, Smith & Wollensky, 201 Restaurant & Bar, and Zoe Bistrot (W Hote


Event Tickets are $45 in advance. Attendance is limited to 400. Parties of 6 or more get a $10 discount ($35 per ticket).

Join us! Call Gloria Powers 486-5900 ext. 136 for tickets, major credit cards accepted!

3923 BIENVILLE ST. • NEW ORLEANS, LA 70119 • (504) 486-5900 • FAX 483-3159
gigeasy@gambitweekly.com
The New Orleans Athletic Club “Turkey Day Race” is one of the oldest and continuously held non-marathon races in the United States. In 1986, the race became a charitable event assisting the needs of our local community and has been instrumental in helping the Spina Bifida Association of Greater New Orleans.

The race was established in 1907 by Francis Thomas “Tad” Gormley, the Athletic Director of the Young Men’s Gymnastic Club (YMGC), which was renamed the New Orleans Athletic Club (NOAC) in 1929. Mr. Gormley subsequently coached track at Louisiana State University and served on the athletic staff of Loyola University. In 1932, Mr. Gormley served as assistant coach of the U.S. Olympic Track Team and in 1938 he was hired as the Athletic Director at City Park.

Historically, until the 1980’s, the runners were “handicapped” based on their time. Often the first runner to cross the finish line was not the runner with the best time. Races were designed so most of the runners finished about the same time, so slower runners were given a head start or handicap.

From 1907 through 1966 the 5-mile race was held on North Rampart and Canal Streets, except when it was suspended in 1918 because of World War I and was revived by the Athletic Director in 1928, Irwin Poche. With the exception of the World War II period of 1943-45, the race has been held every Thanksgiving morning.

As the world changed so did the race. In the late 1970’s running became a popular form of exercise and a social event. The size of the Turkey Day Race grew from 150 to 1,000 participants by the mid 1980’s. With that growth, the focus of the race changed to include the elite runners and the now large general running community. Awards now covered age groups and special events, including the first wheelchair division in 1986 introduced by the Spina Bifida Association of Greater New Orleans.

The race became a charitable event in 1986. The New Orleans Athletic Club and Gambit Weekly begin a new partnership in 2003 to promote and present the Annual Turkey Day Race. Our goal is to increase community awareness and participation in this historic event and raise funds for two non-profit organizations.

**Charities**

**Foundation For Entertainment Development and Education (F.E.D.E)**

The F.E.D.E was created in 1990 to fund projects and programs that acknowledge the profound importance of the performing arts to the culture and economy of the New Orleans area. It recognizes and supports projects and programs that nurture talented youth, that offer continuing education to professionals, or otherwise improve and enhance the future of the performing arts in our region.

**Spina Bifida Association**

A portion of the profits will be donated to the Spina Bifida Association. The charity is a volunteer organization dedicated to assisting those born with Spina Bifida (open spine) and their families. Spina Bifida occurs in 1 of every 1,000 births and is the most common disabling birth defect. The Spina Bifida website is www.SBAGNO.org.

**Race History**

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THANK YOU!!!
You make this charitable event a success!
These race sponsors make this charitable event possible:

Gambit·Weekly

New Orleans Athletic Club

96TH ANNUAL TURKEY DAY RACE 1907-2003
Assisting the needs of our local community since 1986

BENEFITING:
Foundation for Entertainment Development & Education
Spina Bifida Association

Thanksgiving Day
November 27, 2003

RACE START: New Orleans City Park
Tad Gormley Stadium
9:00 AM

Register On-Line
www.TurkeyDayRace.com