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## 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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## **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 that 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.

## **I. 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 96<sup>th</sup> 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 13<sup>th</sup> 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 96<sup>TH</sup> 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 96<sup>th</sup> 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 20<sup>th</sup> 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

<b>THE FOUNDATION FOR ENTERTAINMENT DEVELOPMENT &amp; EDUCATION INC</b> <b>3923 BIENVILLE ST</b> <b>NEW ORLEANS, LA 70119</b>	
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	\$0 - 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

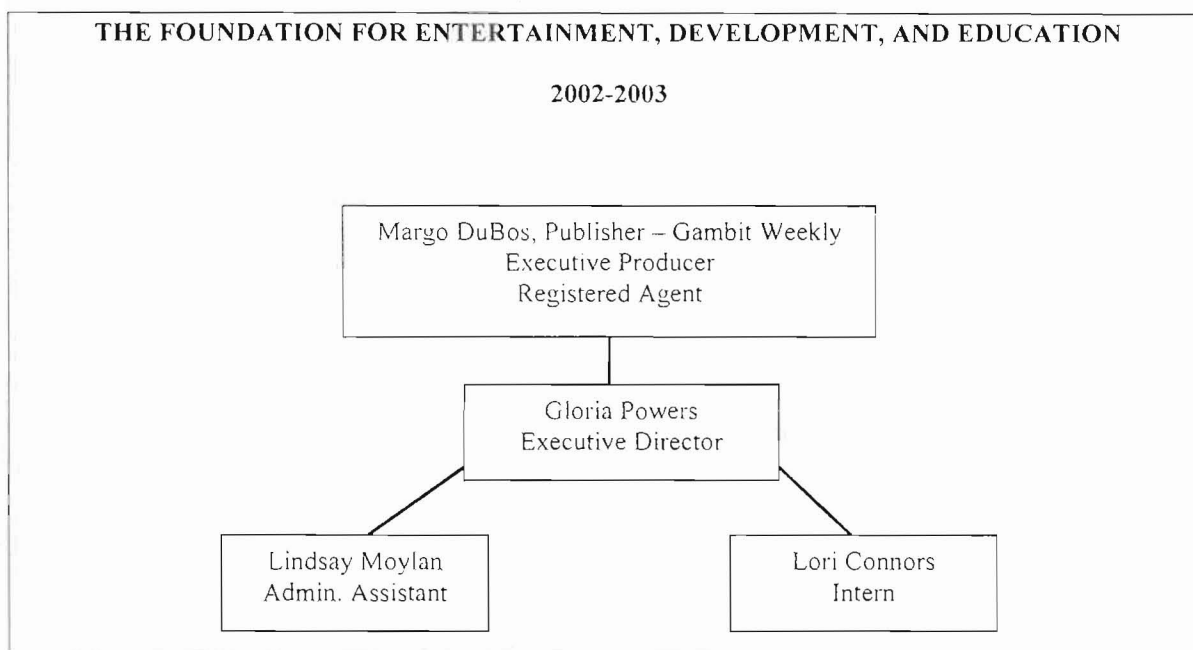


Twenty-two years ago, the first issue of Gambit Weekly was published. Today, the newspaper is one of the most successful weeklies in the country, and has received numerous annual awards for editorial and design achievement. Gambit Weekly values community involvement and extends that commitment through partnership with the Foundation ([www.bestofneworleans.com](http://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.

FIGURE II. ORGANIZATIONAL STRUCTURE



## 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

<i>A Good Leader</i>	<i>A Good Manager</i>
<ul style="list-style-type: none"> <li>• Sees the big picture</li> </ul>	<ul style="list-style-type: none"> <li>• Focuses primarily on personnel, technology, and finances</li> </ul>
<ul style="list-style-type: none"> <li>• Envisions a future for the organization</li> </ul>	<ul style="list-style-type: none"> <li>• Promotes efficient and effective work</li> </ul>
<ul style="list-style-type: none"> <li>• Balances opportunity with risk</li> </ul>	<ul style="list-style-type: none"> <li>• Facilitates high-quality work</li> </ul>
<ul style="list-style-type: none"> <li>• Motivates and inspires others</li> </ul>	<ul style="list-style-type: none"> <li>• Focuses on short-term accomplishments</li> </ul>
<ul style="list-style-type: none"> <li>• Anticipates crises or change</li> </ul>	<ul style="list-style-type: none"> <li>• Focuses on administrative activities</li> </ul>
<ul style="list-style-type: none"> <li>• Is entrepreneurial</li> </ul>	

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 of 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 effectively 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.

## DATABASE

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.



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- The Doris Duke Charitable Foundation. [Http://fdncenter.org/grantmaker/dorisduke/arts.html](http://fdncenter.org/grantmaker/dorisduke/arts.html)

## 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	*	UNITED STATES OF AMERICA
OF	*	STATE OF LOUISIANA
THE FOUNDATION FOR	*	PARISH OF ORLEANS
ENTERTAINMENT, DEVELOPMENT	*	
& EDUCATION, INC.	*	

\* \* \* \* \*

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 4615 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 MILLER, 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 GERNSBACHER  
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 may 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:

Susan Crichton

Margo Dubos  
MARGO DUBOS

[Signature]

Jacquelyn Miller  
JACQUELYN MILLER

John C. Saunders, Jr.  
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.

  
MARGO DUBOS, Registered Agent

SWORN TO AND SUBSCRIBED BEFORE

ME THIS 28th DAY OF  
November, 1990.

  
NOTARY PUBLIC

<b>W. Fox McKeithen</b> <b>Secretary of State</b> 		<b>DOMESTIC CORPORATION</b> <b>ANNUAL REPORT</b>  For Period Ending November 30, 2002		  	
<b>Mailing Address Only</b> 34368607 N THE FOUND.FOR ENTERTAIN., DEV. & EDUC., INC 3923 BIENVILLE ST. NEW ORLEANS, LA 70119		(INDICATE ANY CHANGES BELOW) 163		(INDICATE ANY CHANGES BELOW) Registered Office Address in Louisiana (Do Not Use P.O. Box) 3923 BIENVILLE ST. NEW ORLEANS, LA 70119	
				Federal Tax ID Number 72-1177779	
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 <div style="text-align: right;">DIR</div>					
<b>SIGN</b> →	To be signed by an officer or director. <i>Margo Dubos</i>	Title <i>Director</i>	Phone <i>(504) 486-5900</i>	Date <i>11/6/02</i>	
<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;">           Enclose filing fee of \$ <b>5.00</b>            Make remittance payable to Secretary of State            Do Not Send Cash            web site: <a href="http://www.sec.state.la.us">www.sec.state.la.us</a> </div> <div style="width: 45%; text-align: right;"> <b>Return by:</b> November 30, 2002  <b>to:</b> Commercial Division            P.O. Box 94125            Baton Rouge, LA 70804-9125            Phone (225) 925-4704         </div> </div> <div style="text-align: center; margin-top: 10px;"> <b>DO NOT STAPLE</b> </div>					
				<b>CHECK IF NO CHANGE</b> (     )	

103002

**UNSIGNED REPORTS WILL BE RETURNED**

**Louisiana Secretary of State  
Unofficial Detail Record**

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

Incorporated: 11/30/1990 | Effective: 11/28/1990

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

Director: MARGO DUBOS

Incorporator(s): MARGO DUBOS

[New Search](#) | [Index](#)

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 Accuarate 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 oureach 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 [glopowers@Bellsouth.net](mailto:glopowers@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 Rehege 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, WQUE & WYLD Radio, Perry Roehm Stadium New Orleans

### **NEW ORLEANS ARTISTS AGAINST HUNGER & HOMELESSNESS – Backstage Catering**

Coordinator 1986–1991 Davis Productions – Riverfront Wharf & UNO Arena.

### **"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 / NAIRD 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**

National Academy of Recording Arts & Sciences, New Orleans Music & Entertainment Assn.

### **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 FOLKLIFE FESTIVAL** – Consultant/Stage Manager 1990, 1992, 2000-2002  
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 Ausetua 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)  
Contemporary Arts Center April 2, 1993 – Museum of the Americas Feb.2,1992 New Orleans, Louisiana

#### ***"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/Nat'l 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 Collections 1983 The Rink

**"Peru, Land and People"** & **"Views of Urban Peru"** Photographic Exhibits  
Tulane University Latin American Library 1979 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"  
Concordia Sentinel 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  
 Special publication of the New Orleans Music & Entertainment  
 Association 1988.

"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 Carnival 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

RHYTHM & MUSE – International Entertainment Resources 1993-2000  
 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 Rehage 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

Emilo "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 38532

Appendix C.

Monthly Tasks, Intern Calendar and Gambit Weekly Schedule



3923 BIENVILLE STREET NEW ORLEANS, LA 70119

(504) 486-5900 FAX: (504) 483-3153

## 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.



## FOUNDATION INTERN - Tasks by month

- |           |   |   |
|-----------|---|---|
| September | - | Mail list updates for RWB, TDR, CA & BEA<br>Mail labels for fall mailings<br>RWB Post Cards Bulk Mail<br>Flyers to Gambit Advertisers re TDR – in bills<br>Letters to Theatre & Music Biz folk for TDR<br>Letters to BEA Ticket Buyers & Sponsors |
| October   | - | <u>Coordination of Volunteers for RWB</u><br>Assist at RWB Event<br>Final Report for RWB<br>Database update<br>Post Event Thank Yous  |
| November  | - | <u>Coordination of Volunteers for TDR</u><br>CA Advisory Committee Meeting Notices<br>Assist at TDR Event   |
| December  | - | Advisory Committee Meetings Notices Music, Theatre<br>CA Nominating Committee Meetings Notices<br>CA Bulk Mail to 1500 – stuffed envelopes<br>Final Report for TDR<br>Database update<br>Post Event Thank Yous                                    |
| January   | - | BEA Music & Theatre Committee Meeting Notices<br>CA Post Card Mailing   |
| February  | - | CA Event Assistant<br>CA Final Report<br>Post Event Thank Yous<br>Assist with Spotlight Scheduling<br>Letters to Nominees   |
| March     | - | Assist with Spotlights<br>Nominee Reservations  |
| April     | - | Assist with Spotlights<br>Post Card Mail Out<br>Nominee Reservations<br><u>BEA Volunteer Coordination</u>   |
| May       |   | BEA Final Report<br>Database update<br>Post Event Thank Yous  |

Appendix D.

Tribute to the Classical Arts Awards

THE 10TH ANNUAL

# Tribute to Classical Arts

A PRODUCTION OF THE  
BIG EASY ENTERTAINMENT AWARDS  
BENEFITING THE FOUNDATION  
FOR ENTERTAINMENT DEVELOPMENT AND EDUCATION

## Classical Music, Opera & Dance Awards

Performances & Gourmet Luncheon

Wednesday, February 5, 2003  
11 am 2 pm

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Jan	7 *	HEALTH & WELLNESS / New Orleanian of the Year	Dec 27	Jan 3
	14 *	Weddings	Jan 3	
	21 *	HOME SMART / Tribute to Classical Arts	Jan 10	
	28	Winter Restaurant Guide	Jan 17	
Feb	4	HEALTH & WELLNESS / Valentine's Gifts	Jan 24	Jan 31
	11	Valentine's Day	Jan 31	
	18	HOME SMART / Mardi Gras	Feb 7	
	25	Mardi Gras / <b>Best of Mardi Gras Supplement **</b>	Feb 14	
Mar	4	HEALTH & WELLNESS	Feb 21	Feb 28
	11	Menu Guide	Feb 28	
	18	HOME SMART SPRING RESOURCE GUIDE **	Mar 7	
	25	Spring Fashion (pullout)	Mar 14	
Apr	1	HEALTH & WELLNESS / <b>Best of NCAA Final Four Supplement **</b>	Mar 21	Apr 4
	8	Spring Restaurant Guide / Easter Dining / French Quarter Festival	Mar 28	
	15	Easter	Apr 4	
	22	HOME SMART / Jazz Fest	Apr 11	
	29	Jazz Fest / Mother's Day Gift Guide / Big Easy Awards	Apr 18	
May	6	HEALTH & WELLNESS	Apr 25	May 2
	13	Weddings / N.O. Wine & Food Experience (pullout)	May 2	
	20	HOME SMART	May 9	
	27	Summer Fashion (pullout)	May 16	
Jun	3	Summer Restaurant Guide / Summer Wine Reviews	May 23	Jun 6
	10 *	Father's Day Gifts / WELLNESS EXPO SUPPLEMENT **	May 30	
	17 *	Neighborhood Guides	Jun 6	
	24 *	HOME SMART	Jun 13	
Jul	1 *	HEALTH & WELLNESS / Essence Festival	Jun 20	Jun 27
	8 *	Salons & Spas	Jun 27	
	15 *	HOME SMART	July 3	
	22 *	Best Buys & Bargains (pullout)	July 11	
	29 *	Saints NFL Preview (pullout)	July 18	
Aug	5 *	HEALTH & WELLNESS / Menu Guide	July 25	Aug 1
	12 *	Back To School: College Supplement ** (pullout)	Aug 1	
	19 *	HOME SMART	Aug 8	
	26	Best Of New Orleans	Aug 15	
Sept	2	HEALTH & WELLNESS / Hornets NBA Preview (pullout)	Aug 22	Aug 29
	9	Swizzle (pullout)	Aug 29	
	16	HOME SMART FALL RESOURCE GUIDE **	Sept 5	
	23	Fall Fashion (pullout)	Sept 12	
	30	A Guide to Private Schools / Election Guide (pullout)	Sept 19	
Oct	7	HEALTH & WELLNESS RESOURCE GUIDE ** / Art For Arts Sake / N.O. Film Fest	Sept 26	Oct 3
	14	Women In Business	Oct 3	
	21	HOME SMART / 40 Under 40	Oct 10	
	28	Fall Restaurant Guide	Oct 17	
Nov	4	HEALTH & WELLNESS	Oct 24	Oct 31
	11	Holiday Fashion (pullout)	Oct 31	
	18 *	HOME SMART / Thanksgiving Menus / Gifts for the Home	Nov 7	
	25 *	Luxury Gifts	Nov 14	
Dec	2 *	HEALTH & WELLNESS / Fashion Gifts	Nov 21	Nov 21
	9 *	Toys For All Ages	Nov 28	
	16 *	HOME SMART / Christmas Gift Guide	Dec 5	
	23 *	New Year's Eve / Last Minute Gift Guide	Dec 12	
	30 *	Sugar Bowl / Menu Guide	Dec 19	

# 2003 ISSUE SCHEDULE

## Gambit Weekly

REVISED - May 14, 2003

\* Holiday/Summer Package Issues

\*\* Special Rates and/or Expanded Circulation may apply

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# TENTH ANNUAL TRIBUTE TO THE CLASSICAL ARTS AWARDS

## 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 La 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. Loyola's Dean Angeles received the Lifetime Achievement Award, which was presented by Robinson and last year's winner David Morelock. The Arts Council of New Orleans Shirley Trusty Corey presented this year's Arts Education Award to the Greater New Orleans Youth Orchestra, accepted by executive director John Fairlie. And Jen Nims was a popular winner of the Arts Patron Award after having touched the lives of multiple institutions with her philanthropy for the performing arts. University of New Orleans Chancellor Greg O'Brien and NOCCA Institute's Sally Perry joined in presenting the award to Nims.

Several performances delighted the sell-out crowd of 350. UNO graduate piano student Dilyara Shuleyeva performed a pre-program set, followed by an aria from *Gianni Schicci* by Xavier University's Opera Workshop — nominated for Creative Achievement in Opera. The Delta Festival Ballet's Jessica Touchet delivered a solo 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 "Concentric Concerto," choreographed by Alice Pascal Escher.

This event is made possible through the generous support of *Gambit Weekly*, WYNO 89.9 FM Radio, the Hotel Monteleone, Bitsie Werlein, 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.



WDSU-TV news anchor and Tribute emcee Norman Robinson with *Gambit Weekly* publisher Margo DuBos and Lifetime Achievement Award winner Dean Angeles.



UNO Chancellor Greg O'Brien shares a moment with Arts Patron Award winner Jen Nims and NOCCA Institute's Sally Perry.



Dr. John Ware, whose Xavier University Opera Workshop performed, celebrates with Symphony Chorus of New Orleans' Betsy Miller and UNO Arts Administration Director Don Marshall.



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**  
Jeri Nims

**OUTSTANDING  
CONTRIBUTION AWARD**  
Moses Hogan

**ARTS EDUCATION AWARD**  
The Greater New Orleans  
Youth Orchestra

**BEST CLASSICAL  
MUSIC PERFORMANCE**  
*Piano Perfection*  
Louisiana Philharmonic  
Orchestra  
Klauspeter Seibel, conductor,  
Lilya Zilberstein, piano

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

**BEST NEW CLASSICAL  
MUSIC PERFORMANCE**  
"Symphony #4" (world  
premiere), from *Psalm of  
Peace* Stephen Dankner, com-  
poser Louisiana Philharmonic  
Orchestra  
at the Orpheum Theatre

**BEST OPERA  
PRODUCTION**  
*Turandot*  
Directed by David  
Morelock for the New Orleans  
Opera Association



Tulane's Barbara Halev with Newcomb Dance Company's Alice Pascal Escner and Best Ethnic Dance Performance award winner Sunanda Nair



Founding hosts and sponsors Anne and John Burr welcome guests to the luncheon.



Best New Classical Music composer Stephen Dankner joins the Arts Council of New Orleans' Shirley Trusty Corey and Arts Education Award winner John Fairie of the Greater New Orleans Youth Orchestra



Members of the Newcomb Dance Company dazzled the audience with a performance from their award-winning piece, "Concentric Concerto."

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**CREATIVE  
ACHIEVEMENT  
IN OPERA**

Jay Lesenger  
Direction of *Salome*  
New Orleans Opera  
Association

**BEST CHORAL ARTS  
PRESENTATION**

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

**BEST BALLET  
PRODUCTION**

Fall Concert  
Loyola Ballet  
Laura Zambrano,  
director Roussel Hall,  
Loyola University

**BEST MODERN  
DANCE PRODUCTION**

*An Evening of Dance*  
Newcomb Dance Company  
Contemporary Arts Center

**BEST ETHNIC DANCE  
PERFORMANCE**

"Mohini Attam," from  
DramaRama Sunanda  
Nair and disciples

**BEST CHOREOGRAPHY  
(NEW WORK)**

Megan Zuchowski  
"Gold" Loyola  
Fall Concert



Best Choreography (new work) winner Megan Zuchowski, previous Lifetime Achievement Award winner Gayle Parmelee and Loyola's Laura Zambrano, director of Best Ballet Production (Loyola's Fall Concert)



Southern-New Orleans' Roger Dickerson presents the Outstanding Contribution to the Classical Arts Award for Moses Hogan to his parents, Mr. and Mrs. Moses Hogan Sr.



Delta Festival Ballet member Jessica Touchet performs a solo selection from Best Ballet Production nominee *Hansel & Gretel*



02.04.03

# arts & entertainment

## 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.

Photo by Andrew Hedges

**E**ven a bout with influenza, realized and diagnosed through feverish chills on a cross-country flight from Las Vegas to New Orleans, is not enough to slow down Dean Angeles.

Angeles remains busy enough with 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 hold clinics 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 thousands 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 those numbers "a monumental achievement."

Angeles' own music education followed a more circuitous 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 rarely profiled him for the school orchestra. His talent was realized in the seemingly universal introduction to music, the ubiquitous third-grade recorders. Soon, Angeles found himself playing the cello, and except for multiple stints 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 in Spartanburg, S.C.'s schools recruited Angeles there in 1973, and he quickly developed a solid reputation that eventually led to Loyola hiring 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 turned 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 cites colleagues in the music school — Valerie Poulette, 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 one. I'm glad to be a part of it. Music can be somebody's one special thing, like it is for me."

- 10th Annual Tribute to the Classical Arts
- La Nouvelle Ballroom, Hotel Monteleone, 214 Royal St.; 486-5900, ext. 136
- 11 a.m. to 2 p.m. Wednesday, Feb. 5



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Lifetime Achievement Award winner  
Dean Angeles of Loyola



Arts Patron Award winner Jeri Nims



The Greater New Orleans Youth Orchestra,  
winner of the Arts Education Award



Outstanding Contribution Award honoree  
Moses Hogan



Stephen Dankner's "Symphony No. 4" is nominated  
for Best New Classical Music Performance



Xavier's production of *Gianni Schicchi* earned director  
John Ware a Creative Achievement in Opera nomination

# CENTER STAGE

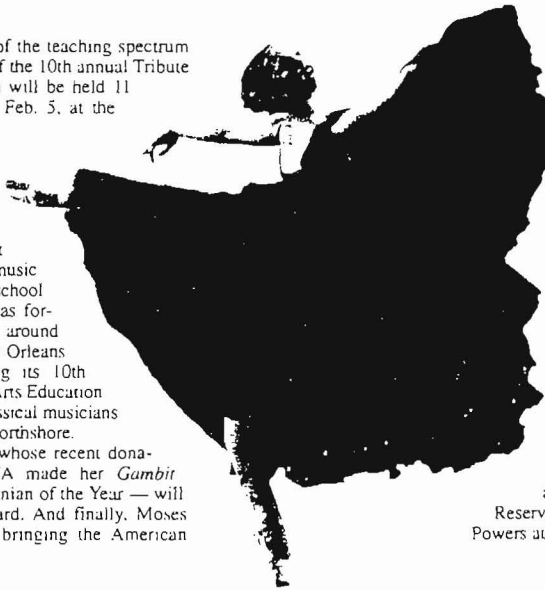
Prestigious honorees and nominated performances fill the 10th annual Tribute to the Classical Arts.

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 Orchestra and String 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 string 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 Weekly's* 2002 co-New Orleanian of the Year — will receive the Arts Patron Award. And finally, Moses Hogan — best known for bringing the American



NOCCA/Riverfront Annual Dance Concert receives a nod for Best Ballet Production

Negro spiritual to symphony orchestras around the world — will receive the Outstanding Contribution Award. Southern-New Orleans' Roger Dickerson will present the award to Hogan's parents: Hogan was recently felled by a serious stroke.

WDSU-TV anchorman Norman Robinson will serve as master of ceremonies for the luncheon, which provides 14 awards honoring achievement in classical music, opera and dance for the previous year.

The Tribute benefits the Foundation for Entertainment Development and Education and is made possible through the support of *Gambit Weekly*, WWNO 89.9 FM Radio, the Hotel Monteleone, Werlein's for Music, Coleman E. Adler & Sons, Uptown Costume & Dancewear, and Smith & Wollensky Restaurant. Tickets are \$25 and seating is at tables for 10.

Reservations may be made by calling Gloria Powers at 486-5900, 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 Seibel, conductor;  
Lilya Zilberstein, piano

*Beethoven and Blue Jeans*  
Louisiana Philharmonic Orchestra  
Klauspeter Seibel, conductor;  
Alisa Weilerstein, cello

*Oliveira Plays Brahms*  
Louisiana Philharmonic Orchestra  
Klauspeter Seibel, 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

"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 (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 Dankner, 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 Gaiway 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 David Morelock for the Loyola Opera Workshop

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

*Turandot* (Giacomo Puccini)  
Directed by the New Orleans Opera Association

*continued on p. 2\**

## 10TH ANNUAL TRIBUTE TO THE CLASSICAL ARTS

continued from p.25



*Die Fledermaus*  
(by the Loyola Opera  
Workshop) is  
nominated for  
Best Opera Production.



Jeanne Jaubert's "Bourbon  
Street Story," from nominated  
*Ready... Set... Flow!*  
production, is nominated for  
Best Choreography (new work).



Meg Gavin and her  
Devyani Dancers' work  
at *Passions of Juno* earns  
a nod for Best Ethnic  
Dance Performance.

## CLASSICAL MUSIC &amp; OPERA NOMINATIONS (cont.)

**Creative Achievement  
in Opera**

Don Darnutzer  
Lighting design for *Tosca*  
New Orleans Opera Association

John Ware  
Direction of *Gianni Schicchi*  
Xavier University Opera Theater

Jay Lesenger  
Direction 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*  
UND Privateer Chorus & UND Chorale  
Sean Wallace, director  
Recital Hall, UND Performing Arts Center

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

## DANCE NOMINATIONS

**Best Ballet Production**

Fall Concert  
Loyola Ballet  
Laura Zambrano, director  
Roussel Hall, Loyola University

*Giselle*  
Jefferson Performing Arts Society  
Harvey Hysell and Diane Carney, artistic  
direction  
Jefferson Performing Arts Center

*Hansel & Gretel*  
Deita Festival Ballet  
Joseph Giacobbe, director  
Mahalia Jackson Theatre of Performing  
Arts

NOCCA/Riverfront Annual Dance  
Concert  
Miguel Lopez, Dance Dept. chair; Jan  
Miller, classical ballet instructor  
Lupin Hall, NOCCA/Riverfront

**Best Modern Dance  
Production**

*An Evening of Dance*  
Newcomb Dance Company  
Dixon Hall, Tulane University

*Humid: A Confederacy of Dances 4*  
A Confederacy of Dances  
Contemporary Arts Center

*Ready... Set... Flow!*  
Happensdance, Spring Concert  
Lupin Hall, NOCCA

**Best Ethnic Dance  
Performance**

Alianza Flamenca  
Saturday nights at El Matador

Devyani Dancers at *Passions of Juno*  
TwiRoPa Mills

"Mohini Attam," from *Dramarama*  
Sunanda Nair 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 *Ready... Set... Flow!*  
Happensdance  
Lupin Hall, NOCCA/Riverfront

# **TRIBUTE TO THE CLASSICAL ARTS**

A Project of the Big Easy Entertainment Awards  
 Benefiting the Foundation for Entertainment Development & Education  
 3923 Bienville Street New Orleans, Louisiana 70119 Phone 504-486-5900 ext. 136 Fax 504-483-3153  
 Email bigeasy@gambitweekly.com

## **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 pre-

miered 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."

\*\*\*\*\*

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## 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 as 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



Lifetime Achievement Award winner L. Dean Angeles conducts the Loyola Symphony Orchestra.

(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 intune 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-1st Place-at twenty years of age, Moses has already distinguished himself as one of America's most gifted young pianist."

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 this afternoon regarding Moses' talent, his genius and his truly global achievements.

It goes without saying that Moses is an extremely developed, extremely cultured individual. Such a statement does, however, beg a question or two. How did it 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 or so. A toy piano Moses really loved and played, everyday. Played so much, that the little piano didn't last very long. She was constantly purchasing a new 98 cents toy piano the very 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 came about 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 a 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 voicings 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: Julliard. 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 Singers, 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

May/June 2003

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  
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### PROMOTIONAL VALUES:

Gambit 5 X \$1220 =	\$ 6,000+
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1500 pre Christmas mailing with sponsor insert	\$ 1,500
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Event Program with Ads (350)	\$ 500
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TOTAL PROMO VALUE	\$15,500
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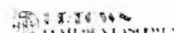
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2002 David Morelock -- Loyola Opera  
2001 Joseph & Marie Giacobbe -- Delta Festival Ballet  
2000 Peter Hansen - Newcomb College & Friends of Music  
1999 John Hutton - New Orleans Concert Choir  
1998 Gayle Parmelee - Loyola Dance  
1997 Milton Scheuermann 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  
1999 Albinas Prizgintas - Trinity Artists' Series & 24 Hour Bach-A-Thon  
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

1995 DANCE COUNCIL OF NEW ORLEANS  
1994 JEFFERSON PERFORMING ARTS SOCIETY

ARTS EDUCATION

2002 Jefferson Performing Arts Society  
2001 Young Audiences New Orleans --Rickie Nutik & Natalia 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

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 of Desire" Myer 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 "CollecThree" N.O. Dance Council
- 1993 NEW ORLEANS DANCE IN CONCERT New Orleans Dance

BEST ETHNIC DANCE PRESENTATION

- 2002 "Hornpipe & Jig Set" Irelandi Komenka Ethnic Dance & Music Ensemble Spring Concert
- 2001 "Casa Samba" 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 Torkanowski
- 1998 "Spring Concert" Komenka Ethnic Dance and Music Ensemble
- 1997 Javier Juarez Company DCNO Showcase '96
- 1996 Spring '95 Performances by Komenka Ethnic Dance Ensemble
- 1995 N'KAFU TRADITIONAL AFRICAN DANCE COMPANY
- 1994 Best Ethnic Dance Group KOMENKA ETHNIC DANCE ENSEMBLE

BEST ORIGINAL CHOREOGRAPHY (New Work)

- 2002 "Fly" 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

- 1992 Best Dance Presentation "BALLET NACIONAL DE CARACAS"
- 1992 Best Local Dance Production "LEDA AND THE SWAN/SOLITARIUS" Ballet Hysell
- 1989 Best Dance Performance, Female YOLANDA JORDAN Delta Festival Ballet
- 1989 Best Dance Performance, Male PERRON HIGGINS New Orleans City Ballet
- 1988 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
- 1998 Louisiana Philharmonic Orchestra *Classics IX: Brahms/Clara Schumann/Robert Schumann*  
(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
- 1995 Louisiana Philharmonic Orchestra  
Feb. 3,5, 1994 *Haydn and Mahler* Robert Spano, 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 Jim 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 Solarium: The Muriel Bultman Francis Memorial Concert*
- 1997 Trinity Church Artist Series Community Music Presentation:  
Vocalist Brian Stratton and pianist Moses Hogan

BEST CHORAL ARTS PRESENTATION

- 2002 Loyola University Choirs. "Saint & Scribe" (Barber & Gerty) -- Meg Hulley, 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 "Adriadne auf 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 Holländer (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'Esir 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*, Loyola Opera

Best Technical Achievement in Opera

- 1996 Joshua Major - Stage Direction, *Madama Butterfly*
- 1995 David Cano Scenic and Lighting Designer *MacBeth*
- 1994 DAVID MORELOCK, DIRECTOR "Falstaff"

ARTS AWARENESS AWARD

- 1995 Arts Council of New Orleans

# TRIBUTE TO THE CLASSICAL ARTS

January 15, 2003

FOR WWNO ONLY

Contact: Gloria Powers 486-5900 ext.136

## 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

Page 4 of 4

**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

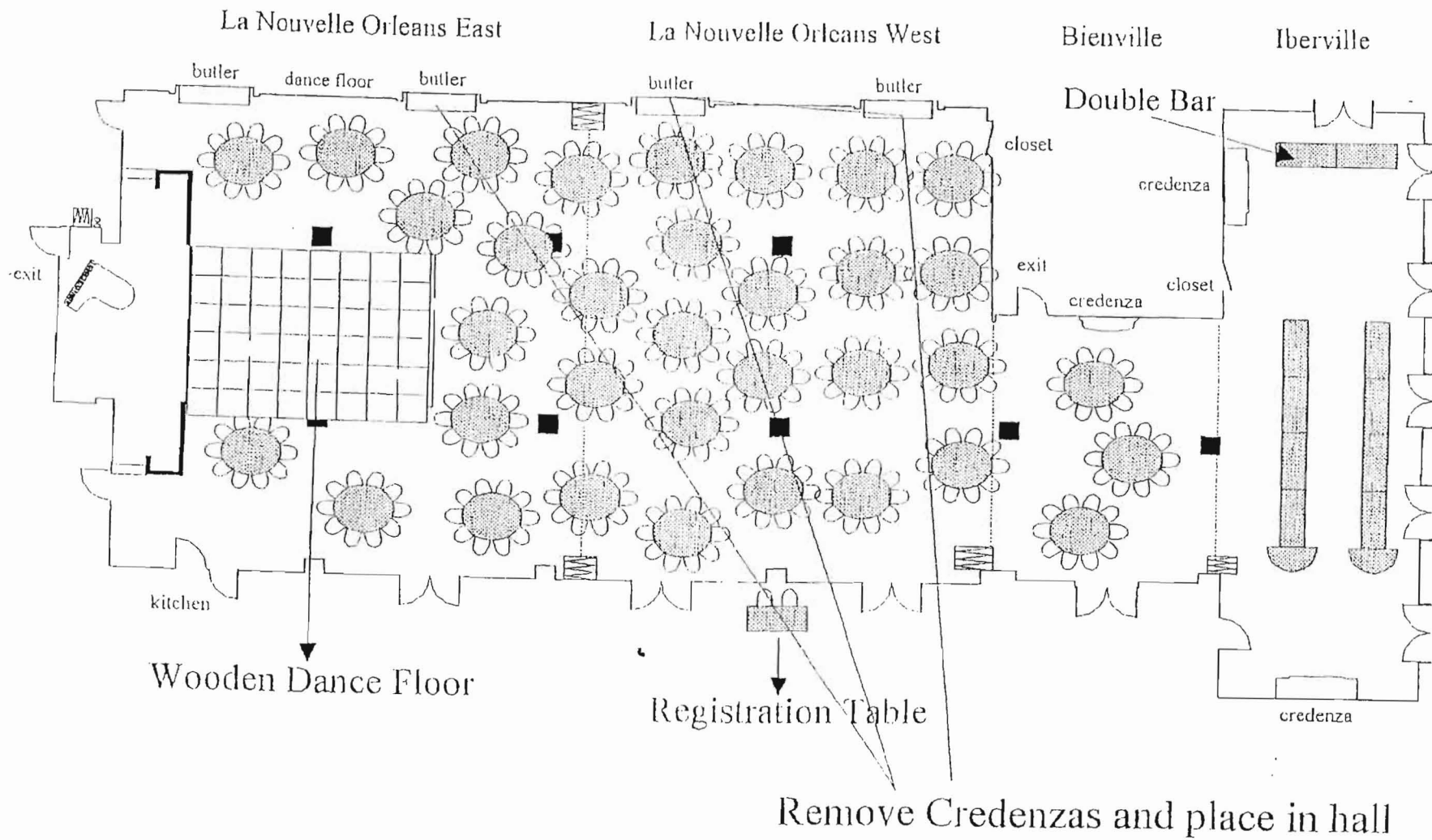
**Best Ethnic Dance Performance**

*Alianza Flamenca* – 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

###



Appendix E.

The Big Easy Entertainment Awards

# Gambit® Weekly



## 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

# Fine Art

2003 Big Easy Entertainment Awards Lifetime Achievement in Music honoree Art Neville has the keys to the city.

**W**hen Art Neville walked onstage and slid behind a Hammond B-3 organ to accept his Lifetime Achievement Award in Music at last week's Big Easy Entertainment Awards, his supporting cast spoke volumes about why Neville is such a worthy recipient of the honor.

Dr. John was at Neville's left, while Allen Toussaint manned a grand piano on the right. The two legends simply nodded and smiled at Neville, in recognition of his storied career, not to mention their friendship and collaborations on seminal New Orleans music projects such as Dr. John's classic *In the Right Place* album.

Behind him, Neville was flanked by fellow keyboardists Henry Butler and Jon Cleary, two virtuoso veterans with decades of experience between them but who would still be considered the young guard in light of Neville's achievements. And directly to Neville's right was his nephew Ivan Neville, underscoring the family bonds that have always been a hallmark of Neville's musical and personal life. When Art Neville then led the whole ensemble through a medley of the Meters' "Africa" and Sly Stone's "Thank You (Fallettine Be Mine Elf Agin)," it was a reminder that the man they call "Poppa Funk" is still as funky as ever.

Neville's been funky his whole career, ever since he first hit the charts in 1954 with "Mardi Gras Mambo" as the lead vocalist with the Hawkettes. The song was the first indication of Neville's trademarks: a rich voice steeped in soul, coupled with an innate talent for New Orleans piano traditions. Almost 50 years after its release, "Mardi Gras Mambo" is an enduring Carnival anthem, and Neville's voice can be heard crooning from passing parade floats and radios in shotgun houses from the Ninth Ward to Uptown.



Lifetime Achievement Award in Music winner Art Neville (second from right) celebrates backstage at the Big Easy Entertainment Awards with son Ian, wife Lorraine and daughter Amelia.

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-Way," another Mardi Gras anthem was born. The original Meters disbanded in 1979, but are still considered one of funk's innovators and have profoundly influ-

enced contemporary hip-hop and jam bands. Neville and longtime collaborator and bassist George Porter Jr. channeled 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, he opened another amazing chapter in his musical journey. The band was a critic's favorite for years, but their Grammy-winning 1989 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 contributing 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 underrecognized. In the late '50s and early '60s, Neville recorded a number of songs that are cherished by roots music aficionados: danceable, catchy numbers like "Cha Dooky-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 Uptown 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 guitarist.

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. ☺



Kelly Love Jones won for Best Emerging Artist for her blend of R&B, hip-hop and folk.



Jackson Square fixture Tuba Fats & the Chosen Few won for Best Traditional Brass Band.

## 2003 BIG EASY ENTERTAINMENT AWARDS

## MUSIC AWARD WINNERS

**BEST TRADITIONAL JAZZ ARTIST**  
Leroy Jones Quintet

**BEST CONTEMPORARY JAZZ ARTIST**  
Edward "Kidd" Jordan

**BEST TRADITIONAL BRASS BAND**  
Tuba Fats & the Chosen Few

**BEST CONTEMPORARY BRASS BAND**  
Dirty Dozen Brass Band

**BEST GOSPEL CHOIR**  
McDonogh 35 High School Gospel Choir

**BEST GOSPEL GROUP/INDIVIDUAL**  
Paulette Wright Davis

**BEST FUNK BAND**  
Galactic

**BEST RHYTHM & BLUES ARTIST**  
Jon Cleary & The Absolute Monster Gentlemen

**BEST RAP/HIP-HOP ARTIST**  
Choppa

**BEST BLUES ARTIST**  
Snooks Eaglin

**BEST ROCK BAND**  
Pleasure Club

**BEST ROOTS ROCK ARTIST**  
Sonny Landreth

**BEST ZYDECO ARTIST**  
Geno Delafosse & French Rockin' Boogie

**BEST CAJUN ARTIST**  
The Savoy/Doucet Band

**BEST COUNTRY/FOLK ARTIST**  
John Rankin

**BEST LATIN GROUP**  
Los Vecinos

**BEST WORLD MUSIC/REGGAE GROUP**  
007

**BEST MALE ARTIST**  
Jon Cleary

**BEST FEMALE ARTIST**  
Theresa Andersson

**BEST EMERGING ARTIST**  
Kelly Love Jones

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



Best Contemporary Jazz Artist winner Edward "Kidd" Jordan



Ann Savoy accepted the Best Cajun Artist award for The Savoy/Doucet Band



Choppa (second from left) celebrated with others after winning Best Rap/Hip-Hop Artist.



Best Gospel Group/Individual winner  
Paulette Wright Davis



Soriny and Cher (aka Gambit Weekly's David Lee Simmons and drag queen/costume designer Bianca Del Rio/Roy Haylock) nam it up onstage.



Jon Cleary (middle), who won three awards, celebrates with Absolute Monster Gentlemen bandmates Cornell Williams (left) and Big D. (Not pictured: Jellybean Alexander.)



House of Blues general manager Dan Smith and Honorary Music Chairman Eddie Bo

## THEATRE AWARD WINNERS (cont.)

**BEST ACTOR IN PLAY  
(COMEDY OR  
DRAMA)**  
Sean Patterson  
*Fully Committed*  
All Kinds of Theatre

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

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

**BEST SUPPORTING  
ACTRESS IN A PLAY  
(COMEDY OR  
DRAMA)**  
Lara Grice  
*The Ritz*  
Le Petit Theatre du  
Vieux Carré

**BEST SUPPORTING  
ACTOR IN A PLAY  
(COMEDY OR DRAMA)**  
Bob Edes Jr.  
*Dirty Blonde*  
All Kinds of Theatre

**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 Carré

**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 THE-  
ATRE PRODUCTION**  
*Glengarry Glen Ross*  
University of New  
Orleans

GambitWeekly's

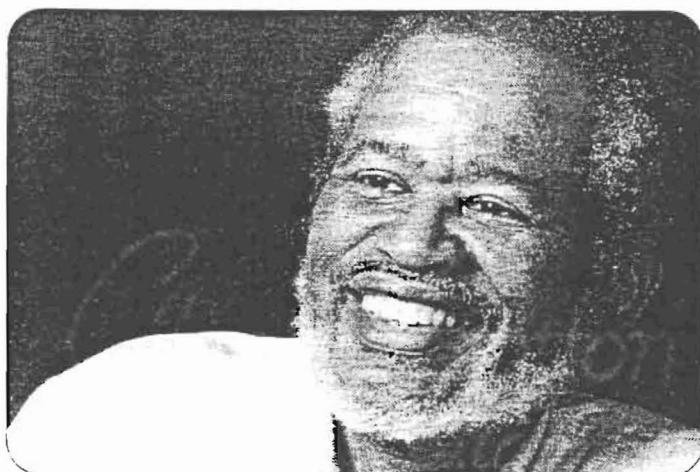
04.15.03

# arts & entertainment

## 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 WONK



Harold Evans' early introduction to theater came by way of his mother quoting Shakespeare to make a point.

**O**ffhandedness is the great Zen trick of the actor's trade. Nothing is more fascinating. Some actors work long years to achieve it. Harold Evans is one of the lucky ones. It's just part of his nature.

How he came to acting might also have something to do with the unflappable and genuine presence he projects from the stage. Like many of the African-American performers who got their start with the now almost-legendary Dashiki company, Evans got all his training under fire. A friend convinced him to read for a part. He was cast and, from then on, there was no holding him back.

Typically, Evans — who, on Monday, April 21, will receive the Big Easy Entertainment Awards' Lifetime Achievement Award in Theatre — sums up his 30-odd years under the spotlights with a shrug: "It's generally been fun, and another way to learn more stuff."

Under the rubric of fun, he does not include an outdoor historical pageant in Jackson Square that was interrupted by a Southern Decadence parade, or a production in a Plaquemines Parish barroom that resulted in a brawl (perhaps because a late-arriving patron did not know the gun that had just been pulled was a prop in fictional scenario).

But memorable disasters have been the exception. And any local theater aficionado will have his own list of favorite Evans' roles. Two of my own are his dignified, faltering Willie Loman in Tommye Myrick's African-American version of *Death of a Salesman*, and the grandiloquent, homeless professor who carries his archives around as insulation under his shirt in Jomo Kenyatta Bean's *Hobos*. Then, of course, there was the put-upon chauffeur in Carl Walker's production of *Driving Miss Daisy*, for which he won the 1990 Big Easy Best Actor Award.

Evans was born on Marais Street, only a few blocks away from where he now lives. He was one of nine children. His father was "a laborer," he says. His mother was a housewife, but a housewife with difference. "She would quote Shakespeare to us kids to make a point. And she taught us that! We even had a savings club in the family, so we could get Christmas presents."

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 Saigon. When he got out of the Air Force, he fled a failed 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, thinking 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' 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 gin 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.

Onstage and off, Evans' trademark has always been a dry, self-deprecating wit. The name on his email address, for instance, is "joeblow." In the same sardonic 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," recalls Evans, with obvious relish. "His answer was, 'adequate.'" ■



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the 16th annual  
**BIG** *easy*  
 entertainment awards

# IRAZZILIE IDAZZILIE

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

By David Lee Simmons



Karen Hebert and John Grimsley earned two of eight nominations for *Chicago*.



Karl Lengel received a nomination for *Gross Indecency*.



Lara Grice and Liz Argus scored nominations for their work in *Victor/Victoria*.



Gwendolyn Foxworth, Anastacia Scott and Oliver Thomas in Anthony Bean's *No Niggers, No Jews, No Dogs* which scored five nominations



*Crazy for You* copped six nominations, including one for Gary Rucker (pictured) and the costumes.

Le Petit Theatre du Vieux Carré'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 won't 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 Moylan at +86-5900, 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 Carré  
*Crazy for You*, Rivertown Repertory Theatre  
*Leader of the Pack*, Le Petit Theatre du Vieux Carré  
 1776, Rivertown Repertory Theatre

### BEST DRAMA

*Earl Long in Purgatory*, Robert Couhig and 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

### BEST COMEDY

*Dirty Blonde*, All Kinds of Theatre/Directors Studio of Le Petit Theatre du Vieux Carré  
*Fully Committed*, All Kinds of Theatre  
*The Ritz*, Le Petit Theatre du Vieux Carré

### BEST DIRECTOR (COMEDY OR DRAMA)

John Grimsley, *Gross Indecency*, Dog & Pony Theatre Company and the Contemporary Arts Center  
 Perry Martin, *Earl Long in Purgatory*, Robert Couhig and The Evangeline Theatre Company  
 Carl Walker, *Dirty Blonde*, All Kinds of Theatre/Directors Studio of Le Petit Theatre du Vieux Carré

### BEST DIRECTOR (MUSICAL)

Sonny Borey and Derek Franklin, *Chicago*, Le Petit Theatre du Vieux Carré  
 Alton Geno and Kelly Fouchi, *Crazy for You*, Rivertown Repertory Theatre  
 Diane Lala, *Victor/Victoria*, Tulane Summer Lyric Theater

### BEST CHOREOGRAPHY

Alton Geno and Kelly Fouchi, *Crazy for You*, Rivertown Repertory Theatre  
 Karen Hebert, *Chicago* and *Anything Goes*, Le Petit Theatre du Vieux Carré  
 Ed Kresley, *Annie Get Your Gun*, Tulane Summer Lyric Theatre

continued on p. 38



the 16th annual  
**BIG** *easy*  
 entertainment awards

# Keys to the Kingdom

Big Easy Entertainment Awards music honorees tickle the ivories — and the city's musical heritage.

By David Lee Simmons



Art Neville, whose impact includes helping start the Hawkettes, the Meters and the Neville Brothers, will receive the Big Easy Entertainment Awards' Lifetime Achievement Award in Music.



Eddie Bo, the master of early New Orleans funk, will serve as honorary music chairman.



Jon Cleary was in on three Big Easy nominations: Best Male Performer, with his band the Absolute Monster Gentlemen as Best R&B Artist, and Best Album.



Lionel Ferbos' myriad accomplishments over his 92 years earn him the Music Heritage Award.



Ingrid Lucia's return to the Crescent City earned her a nomination for Best Female Performer.

They say piano 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, songwriter, 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 trumpet player Lionel Ferbos, who will receive the Music Heritage Award. Ferbos' storied career includes work with the Creole Serenaders, the musical *One Mo' 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.

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 486-5900, 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 Jay, *Gambit Weekly*, Barefoot Wine Cellars, Coleman E. Adler & Sons, and Mardi Gras Productions.

## 2003 MUSIC NOMINATIONS

### TRADITIONAL JAZZ

Leroy Jones Quintet  
 Ronnie Magn & 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 No. 35 High School Gospel Choir

Shiloh Baptist Church Mass Choir  
 Tyrone Foster & The Arc Singers

### GOSPEL GROUP/INDIVIDUAL

One-A-Chord  
 Paulette Wright Davis  
 Trini-Tee 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

Choppa  
 Mystikal  
 Soul Remedy

continued on p. 33

## music

## SET BREAK

BY SCOTT JORDAN

## Feting Ferbos

**T**rumpeter Lionel Ferbos almost retired last year. After his performances at the 2002 Jazz Fest, Ferbos felt that problems with his eyesight were hindering 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 10th Annual Big Easy Entertainment Awards. In typical form befitting a man who retired from his day job as a sheet-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 banjo. Then I went to see the Phil Spitalny Orchestra play at the Orpheum Theater, and the women were playing trumpet. 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), naive New Orleansian Ferbos has been consistently active in the New Orleans music community. In his early years, he played with acts such as Captain John Handy's Louisiana Shakers and pianist Walter Chapon's band. During the Depression, Ferbos played in the WPA band, which was composed 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 to me named George McCullum, and I always wondered why I couldn't play marches like he did. So I started taking lessons with Angelo Castiglione, who taught me 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 Syncopaters and the Mighty Four (featuring Ferbos alongside Harold Dejan) 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



Esteemed trumpeter and vocalist Lionel Ferbos is the winner of the Big Easy Awards' 2003 Music Heritage Award.

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 superb outing (which features Ferbos in the company of clarinetist Evan Christopher and trombonist Fred Lunz), Ferbos has an understandable soft spot for the 1996 *New Orleans Jazz Museum Lullaby* CD, which features Ferbos alongside Bud Brown. On those recordings — and in his live performances — Ferbos' traditional musical values and unerring melodic devotion shines through.


"All the while I was the first trumpet player in Handy and Pichon's bands, and I had good lips 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 part came about from playing with small groups again. It changes your whole attack of playing, because you have to be softer. 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 North Claiborne Street, I used to sing those melodies over there. One day I was playing in front of the cathedral [with New Orleans Ragtime Orchestra], and Lars said, 'You sang over there, why don't you sing now?' I told him, 'I'll do it if you can put up with it.' My son and his girlfriend were 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 he could sing.' I just try to say 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. 

Email music news to Scott Jordan at [scottj@gambinoweekly.com](mailto:scottj@gambinoweekly.com).

# IN CHARACTER

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



**T**he joke Patricia Clarkson likes to tell about her head-turning role in 1998's *High Art* 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-reirement photographer. She looked the very essence of a heroin addict, slurring her lines, drooping her eyes, passing out in a restaurant. And she sounded every bit the R.W. Fassbinder refugee she was supposed to be, clucking her consonants and mocking American euphemisms in a very German way. But most impressive of all was her ability to pull off these tricks without making the performance gimmicky.

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 vignette with your kids.

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 for last year's 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. Sure, blank-faced in her honesty, fixes 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.

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## 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."

— TODD HAYNES, DIRECTOR,  
*FAR FROM HEAVEN*, IN *W MAGAZINE*

"My jaw dropped. Because she was such a fine actress, so astonishing. She had the whole snarky German lesbian thing down without any direction. ... Yeah, on the set, she didn't want to switch gears. She just walked around in that creepy German haze the whole time and we just left her alone."

— USA CHOLODENKO, DIRECTOR, *HIGH ART*,  
IN *THE LOS ANGELES TIMES*



"She looked really weird. It was part Romanian, part Anna Magnani and part something she made up. I just fell in love with her. Then I said something inappropriate like, 'Let's offer 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 unafraid to make an ugly choice, to make a bold choice — and that makes her a great actor."

— PETER HEDGES, WRITER-DIRECTOR,  
*PIECES OF APRIL*, IN *ENTERTAINMENT WEEKLY*

"She's always been a deeper talent than you would have expected back when we were out of drama school. The young, pretty girl existed mostly to prove the guy was straight. Patty didn't necessarily do that. There's something about her that's more interesting and perverse and there always has been. She was always capable of playing 'fuffy, but she's not.'"

— RICHARD GREENBERG, PLAYWRIGHT,  
FORMER YALE CLASSMATE, IN  
*THE LOS ANGELES TIMES*

"All the roles are completely different and she's good in every single one! She is not known as a personality because she morphs into each character. It's wonderful that in her early forties, she should finally be getting the recognition she deserves."

— JOHN COOPER, DIRECTOR OF  
PROGRAMMING, SUNDANCE  
FILM FESTIVAL

"Indeed, the sly sexual undercurrent in her performances is a big part of Clarkson's appeal, a dimension that infuses her astonishingly wide range of characters."

— JULIANA SCHN, 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 actor's stuff. I would love to do something on stage with her. She really takes stage, as they say. She knows how to get into it."

— SAM ROCKWELL, ACTOR/CO-STAR,  
*WELCOME TO COLUMBWOOD*, IN  
*THE LOS ANGELES TIMES*

Clarkson received critical acclaim for her work in 1998's *High Art* (opposite Ally Sheedy) and last year's *Far From Heaven* (opposite Julianne Moore).

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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 alto 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."

"But 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 living 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 ham. 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 Istre, the drama teacher at O. Perry Walker High School. At first blush, it would seem that Istre would have to get in line for Patty's attention: the perky blonde was everywhere, active in the Chargerettes dance squad, the yearbook staff, the Keywanettes, the gymnastics team, and yes, the drama club. In what by now should be no surprise, Patty was voted Most Talented. Istre was able to focus that talent.

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

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## COVER STORY

## COVER STORY



Clarkson starred opposite Glenn Close in *The Safety of Objects*, one of two films in the New Orleans Film Festival that brought Clarkson back to her hometown last fall.

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friends and family, that Patty would be on stage. And Ethyl Isre nurtured her and mentored her." Jackie is quick to note that, when Patty won the Big Easy nod for Ambassador for Entertainment in 1997, the one person she thanked was Ethyl Isre — who'd come in from Folsom for the ceremony.

Though Patty's parents saw a bright future for their daughter — all their daughters, really — they wanted her to work gradually toward her goal. She took their advice and did her basic studies at Louisiana State University before transferring as a junior to Fordham University in New York City.

**FOLLOWING GRADUATION** from Fordham, Patricia Clarkson was accepted into Yale's prestigious graduate theater program, where she began laying the foundation for the versatile acting technique she employs today. She studied under acting department head Earle Gister, who's currently in his fourth decade at Yale and is considered one of the most respected acting teachers in the country. Not fixated on one particular acting school, Clarkson says, Gister borrowed a little from the method theories of Stanislavsky, as well as Richard Boleslavsky and Uta Hagen.

"[Gister] taught acting, reacting and listening — and action," Clarkson says. "What do you want in this scene?" But it wasn't one set thing, not the Sanford Meisner approach, not pure method.

"I did quite a bit of character work at Yale," she adds. "People said I probably did young leading ladies and ingenue parts in school. Well, I did some of that, but it was Earle Gister who forced us to act against

type. I was in *Pericles*. I did the Bard. I did wild, crazy character stuff. I'd wear fat suits — I wore an afro, for chrissakes! I studied the masters, Chekhov and Ibsen. I played Olivia and Viola in *Twelfth Night*. I was in *La Ronde*. But I did a lot of crazy parts."

"I think as just a base lining, having studied at Yale, and having done theater, definitely made me a better actress and made me capable of going to different places with my acting," Clarkson says. "It's in the doing that you find the ways and the means. You do get better. Hopefully, with all the work I do, I keep getting better. That is a goal. I'm no longer frightened looking dramatically different or feeling dramatically different."

As a testament to that foundation, her mother notes, "When she finished Yale, she had her Actor's Equity card, she had her agent, and she walked right onto the New York stage. We've never had to support her, and she's never had a second job. And that's incredible. She's been frugal, she's done without things, but she never had to depend on us for support. She's always sustained herself on her acting ability."

**PATRICIA CLARKSON HAS PAID** her dues the way many actresses have, by taking small roles in big and small films, tons of TV work, and of course the indie-film circuit. In other words, she's hustled to get to where she is today. After Yale, she worked in New York theater before a few TV parts and then her big-screen debut: opposite Kevin Costner, as Elliot Ness' wife in Brian De Palma's 1987 movie version of the TV series *The Untouchables*. But after a role opposite another Hollywood hunk, Clint

Eastwood's *Dirty Harry* in 1988's *The Dead Pool*, and in the Louisiana-based *Everybody'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 Ally Sheedy. Though the film was billed as Sheedy's comeback, Clarkson earned an Independent Spirit Award nomination for her work. Greta, despite her many foibles, oozes with 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 always is something simmering underneath.

"That's very flattering," Clarkson responds to the suggestion of the 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 in *High Art* was where Greta was emotionally sexually, of being possibly left behind. And then my character in *Far From Heaven*, whose sexuality I think is somewhat repressed because of the time, may be huddling 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 *Simply Irresistible*, *Playing by Heart*, *The Green Mile*, *Joe Gould's Secret* and *The Pledge* before the even busier 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 so 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 infringe 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 limelight."

So as she launches into still more projects, the question becomes which is her greater concern, overexposure or burnout.

"Both," she replies. "I have to be

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Photo by Michael Gorman/ONYX

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

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careful of both. The good thing is, the good things I have coming out, they're not operating 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 passed 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 *Miracles*, 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 maven Lars Von Trier's *Dogville* in Sweden right into *Pieces of April*.

Surely, at some point, Patricia Clarkson won't be everywhere. As she closes the phone interview, she concedes the brutality of her recent grind, the need to slow down a 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's all in a day's work."

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# arts & entertainment

## 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 WONK



"We built the set in my courtyard at 808 St. Philip," Vernel Bagneris recalls of *One Mo' Time*'s infancy. "The band would be rehearsing in the kitchen, and the girls would go to the living room up to practice the dances."

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 'me.' That was cute. The second Jelly Roll show was about how Jelly Roll got his jobs through hoodoo and became paranoid and et cetera. We called that one *Hoo-Doo*. That was even cuter." The mellow voice at the other end of the phone sighs, then breaks into a bemused chuckle. "Any cuter 'nan that would be a cute indigestion."

Vernel Bagneris is speaking by phone from 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, the only trouble — he confessed, with a fatalistic shrug — was that he didn't know how to tap dance. "People take years learning how to do that percussive 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 *Tiny Alice*, 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 Bath*. I did *Godspell*. I did *Hair*, when I had hair!"

*One Mo' Time* changed all that. It began "with a wing 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 808 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 Clevenger (now the owner of The Upperline Restaurant) had a vin-

tage clothing store on Decatur. I asked her to do the costumes. She said, 'Vernel, I used to come to The Cafe Creole when you were a waiter, don't you remember?' And I said, 'Two eggs, over easy, dry wheat 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 Shim Sham Club). The show came back for two nights, then four nights, then six. Eventually, Orange — who was the music director — got a tape to the D'Lugoff brothers, the owners of the Village Gate."

Then came New York, and then London, Europe, Australia and a U.S. tour.

A legion of local singers got on the "Freedom Train," as they jokingly referred to Bagneris' theatrical bonanza; among others, B. J. Crosby, Carol Sutton, Lilian Boutté, Juanita Brooks, Barbara Shorts, Wanda Rouzan, Frozine Thomas and Sharon Nabonne.

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-night 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 more than 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 Obie, shared by Bagneris and Larsen, among a host of 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 Topsy Chapman and Thais Clark. B.J. Crosby (Lady B.J. to the faithful) will also rejoin the show. A new generation will discover these two classic New Orleans mini-musicals. As for us seasoned veterans, we'll just be out there shouting, "One 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

LAGN/APPE 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 Jefes 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

Friday, April 11

Ingrid Lucia

Joe Krown Organ Combo

Papa Grows Funk

Theresa Andersson

Marva Wright

Olympia Brass Band

Ronnie Magri

Leroy Jones

Saturday, April 12

Jon Cleary

Walter "Wolfman" Washington

Dr. Michael White

Steve Riley & The Mamou Playboys

Cynthia Owen

Sunday, April 13

Kermit Ruffins

The Revelers

Lil Rascals

Amanda Shaw

Lionel Furbos

Harry Mayronne, Jr.

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

*the 16th annual*

# BIGeasy

entertainment awards

## 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.  
948-BLUE**



**THE BIGEASY ENTERTAINMENT AWARDS - MONDAY, APRIL 21, 2003  
@ THE HILTON NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM  
FOR TICKETS, CALL LINDSAY MOYLAN @ 486-5900 XY60**

**Come  
Weekly**

**Harrah's**

**John Jay  
ADLER'S**

**MGP  
MARDI GRAS  
PRODUCTIONS**

**DIRECTOR  
WINE**

**ABSOLUT** & **ABSOLUT**  
present **CITRON**

the 16th annual

# BIG *easy*

entertainment awards

## Theatre Nominee Spotlights



BEST COMEDY & BEST ACTOR IN A PLAY

### FULLY COMMITTED

Starring Sean Patterson

Friday, March 21 - Sunday, April 6

Showing at:

**Le Petit Theatre**

Fridays & Saturdays 8:30pm, Sundays 6pm

616 St. Peter St.

522-9958

BEST ORIGINAL WORK & BEST SUPPORTING  
ACTRESS IN A MUSICAL: HEIDI JUNIUS

### BLACK & WHITE BLUES

Tuesday, March 25 - Monday, March 31

Showing at:

**Le Chat Noir**

7:30pm

715 St. Charles Ave.

581-5812



## Music Nominee Spotlights



BEST EMERGING ARTIST

### MAURICE BROWN

Tuesday, March 18

10pm

**Snug Harbor**

626 Frenchmen St.

949-0696

BEST ROCK, BEST MALE, BEST ALBUM

### JAMES HALL

& PLEASURE CLUB

Thursday, March 20

10pm

**Howlin' Wolf**

128 S. Poydras St.

525-1101



THE BIG-EASY ENTERTAINMENT AWARDS • MONDAY, APRIL 21, 2002  
@ THE HILTON NEW ORLEANS RIVERVIEW HOTEL GRAND BALLROOM  
FOR TICKETS: GAIL LINDSAY MOTLAN @ 484-5700 X106

Cambodia Weekly

Harrah's

John Jay  
ADLER'S

MAP

NEW ORLEANS  
FESTIVAL

**ABSOLUT & ABSOLUT  
present CITRON**

*the 16th annual*

# BIG *easy*

entertainment awards

## 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**

**5535 Tchoupitoulas St.**

**891-8500**



**THE BIGEASY ENTERTAINMENT AWARDS - MONDAY, APRIL 21, 2003  
@ THE HILTON NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM  
FOR TICKETS, CALL LINDSAY MOYLAN @ 486-5900 XT60**

**Cambie Weekly**



**John Jay  
ADLER'S**





**ABSOLUT**  
*Country of Sweden*  
**VANILIA**

presents

*the 16th annual*

# BIG *easy*

entertainment awards

## Nominee Spotlights



BEST FEMALE ARTIST

**THERESA ANDERSSON**

*Wednesday, April 2  
10pm*

**Red Eye Grill**  
852 S. Peters St.  
593-9393

MUSIC HERITAGE AWARD WINNER

**LIONEL FERROS**

*Saturday, April 5  
8pm*

**Palm Court Jazz Café**  
1204 Decatur St.  
525-0200



BEST TRADITIONAL JAZZ

**RONNIE MAGRI**

*Sunday, April 6  
8pm & 10pm*

**Shim Sham Club**  
615 Toulouse St.  
299-0666

THE BIG EASY ENTERTAINMENT AWARDS • MONDAY, APRIL 21, 2003  
@ THE HILTON NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM  
FOR TICKETS, CALL LINDSAY MOTTAN @ 486-4900 X186

**Gambit Weekly**



**John Jay**  
ADLERS



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*Country of Sweden*  
**VANILIA**  
presents

the 16th annual

# BIG *easy*

entertainment awards

## Nominee Spotlights



Come out & see these nominees at the  
**FRENCH QUARTER FESTIVAL**

### FRIDAY, APRIL 11



*Ingrid Lucia*  
*Joe Kravin Organ Combo*  
*Papa Groves Funk*  
*Theresa Andersson*  
*Harva Wright*  
*Olympia Brass Band*  
*Ronnie Magri*  
*Lesly Jones*



### SATURDAY, APRIL 12



*Jan Cleary & The Absolute Monster Gentlemen*  
*Walter "Wolfman" Washington*  
*Dr. Michael White*  
*Steve Riley & The Mamou Playboys*  
*Cynthia Owen*



### SUNDAY, APRIL 13



*Kenneth Hoffman & The BBQ Swingers*  
*The Revelators*  
*LIP Rascals*  
*Amanda Shaw*  
*Lionel Ferrus*  
*Harry Maymone, Jr.*



THE BIG EASY ENTERTAINMENT AWARDS - MONDAY, APRIL 21, 2003  
@ THE HILTON NEW ORLEANS RIVERSIDE HOTEL, GRAND BALLROOM  
FOR TICKETS, CALL LINDSAY MOTLAN @ 484-4900 X116

Contest Weekly



**ABSOLUT**  
*Country of Origin*  
**VANILIA**

presents

*the 16th annual*

# BIG *easy*

entertainment awards

## Nominee Spotlights



BEST ACTRESS  
IN A MUSICAL

**CYNTHIA OWEN**

*Tuesday, April 15*  
*8pm*

**Le Chat Noir**  
**715 St. Charles Ave.**  
**581-5812**

BEST R&B ARTIST

**WALTER "WOLFMAN"**  
**WASHINGTON**

*Wednesday, April 16*  
*10pm*

**Lounge Lizards**  
**200 Poydras St.**  
**591-1500**



THE BIGEASY ENTERTAINMENT AWARDS - MONDAY, APRIL 21, 2003  
@ THE HILTON IN NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM  
FOR TICKETS, CALL LINDSAY MOYLAN @ 486-5900 X186

**Cambit Weekly**





**ABSOLUT**  
*Country of Sweden*  
**VANILIA**

presents

*the 16th annual*

# BIG *easy*

entertainment awards

## 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.  
525-RUIE

BEST FUNK

**PAPA GROWS FUNK**

*Sunday, April 27  
11pm*

**The Parish**  
at the House of Blues  
225 Decatur St.  
525-RUIE



THE BIGEASY ENTERTAINMENT AWARDS • MONDAY, APRIL 28, 2003  
@ THE HILTON NEW ORLEANS RIVERSIDE HOTEL GRAND BALLROOM  
FOR TICKETS: CHILINDRAY MOYLAN @ 484-5900 X166

**Carlin Weekly**



E-28

Theatre Committee 2003

First Name	Last Name	Company	Address 1	City	State	Zip	Work	Home
Roberts	Batson	Southern Voice	1508 Pauger St.	New Orleans	LA	70116	945-6789	945-1586
<b>email</b>	nolaroberts@aol.com							
Sandra	Berry	The Neighborhood	1410 Oretha Castle Haley	New Orleans	LA	70113	524-8800	
<b>email</b>	ngallery@webdsi.com							
James	Borders	New Orleans Tribune	3655 Piedmont Drive	New Orleans	LA	70122	442-1645	945-7015
<b>email</b>	jamesbborders4@cs.com							
Carolyn Harris	Carter		2134 Napoleon Avenue	New Orleans	LA	70115		897-9606
<b>email</b>	compmedservices@cox.net							
Dion	Harris		2404 Caffin Ave.	New Orleans	LA	70117		948-6887
<b>email</b>	dionh@bellsouth.net							
Tracy	Hendrix		525 Fairlawn Drive	Terrytown	LA	70056		367-5815
<b>email</b>	tracyhendrix@cox.net							
Brian	Hughes	WTUL	1209 Carrollton Avenue	Metairie	LA	700052303		831-4355
<b>email</b>	bhughes2@tulane.edu							
Joseph	Larose		4312 Ferran Drive	Metairie	La	70002		455-3149
<b>email</b>								
Anthony	Leggio	Freelance Writer	833 Marigny St.	New Orleans	LA	70117	663-4458	943-6910
<b>email</b>	tonymgp@hotmail.com							
Mikko	Macchione	Where Y at Magazine	5500 Prytania St. #228	New Orleans	LA	70115	588-1941	390-8085
<b>email</b>	mikko@silvermarketing.com							
George	Patterson	Ambush Magazine	1021 Governor Nicholls St.	New Orleans	LA	70116	522-8049	525-4498
<b>email</b>	gp340@bellsouth.net							
John	Perkins	Slidell Sentry News	114 Matthews Drive	Slidell	LA	70458	643-4918	643-5187
<b>email</b>	ssntempo@bellsouth.net							
Patrick	Shannon	Ambush Magazine	609 Franklin Ave.	Gretna,	LA	70053	585-2105	361-0943
<b>email</b>	nedcat@earthlink.net							
Al	Shea	Steppin' Out	1203 Dauphine Street	New Orleans,	LA	70116		523-1758
<b>email</b>								
David	Simmons	Gambit Weekly	3923 Bienville St.	New Orleans	LA	70119	486-5900	
<b>email</b>	davidlee@gambitweekly.com							
Alan	Smason	Jewish Civic Press	3810 Nashville Ave	New Orleans	LA	70125	874-5618	865-1248
<b>email</b>	asmasan@bellsouth.net							
Jay	Stanley	Vivo la Vie!	207 7th Street	Bay St. Louis	MS	39520		228/467-31
<b>email</b>	amietia@aol.com							
Troy	Tillman		4820 Zenith St Apt. 245	Metairie	LA	70001	840-6910,	258-4436
<b>email</b>	tctillman2003@yahoo.com							
Dalt	Wonk	Gambit	813 Ursuline	New Orleans	La	70116	671-8042	523-1067
<b>email</b>	daltwonk@att.net							

# BIG EASY ENTERTAINMENT AWARDS

Music Committee 2000

E-24

First Name	Last Name	Company	Address 1	City	ST.	Zip	Work	Home
Wild Wayne	Benjamin	WQUE & Phat N All That	2228 Gravier St.	New Orleans	LA	70119	827-6000	
<b>email</b>								
John	Blancher	Mid City Rock N Bowl	4133 S. Carrollton	New Orleans	LA	70119	482-3133	
<b>email</b>								
Jerry	Brock	Producer	1218 Barracks Street	New Orleans	LA	70116		529-4565
<b>email</b>								
Gina	Chaplin		3332 Bell Street	New Orleans	LA	70119		482-3216
<b>email</b>								
Cristina	Diettenger	Gambit Weekly	832 Mandeville St.	New Orleans	LA	70117		943-4111
<b>email</b>								
Michael	Daminici	Where Y'At Magazine	5500 Prytania Street #248	New Orleans	LA	70115	891-0144	
<b>email</b>								
Terri	Engeran	Cox 10 Productions	3612 Bissonet Drive	Metairie	LA	70003	914-8754	455-8506
<b>email</b>								
Yolanda	Estrada	Musica Latina	4714 Magazine St	New Orleans	LA	70115	895-4227	
<b>email</b>								
Roland	Jack		2600 Houma Blvd.	Metairie	LA	70001	410-4116	455-1695
<b>email</b>								
Pat	Jolly	Freelance	1820 Gen. Pershing	New Orleans	LA	70115	899-8994	236-6321
<b>email</b>								
Scott	Jordan	Gambit Weekly	3923 Bienville St.	New Orleans	LA	70119	486-5900	282-8975
<b>email</b>								
Howie	Kaplan	Howlin' Wolf	828 South Peters	New Orleans	LA	70130	529-5844	888-674-697
<b>email</b>								
David	Kunian	WWOZ	3464 Constance St.	New Orleans	LA	70115	895-7870	894-0920?
<b>email</b>								
Nick	Lynton	WTUL	University Center - Tulane	New Orleans	LA	70118		865-5887
<b>email</b>	pd@wtul.fm							
Jason	Patterson	Snug Harbor & Jazz	628 Frenchmen St.	New Orleans	LA	70116	944-2369	522-3154
<b>email</b>								
Poul	Peck	Superfly Productions	1128 Dublin St. Ste 200	New Orleans	LA	70118	861-1235	
<b>email</b>								
Shirani	Ray	Peaches Records	3129 Gentilly Blvd	New Orleans	LA	70122	282-3322	
<b>email</b>								
Mike	Robeson	Tower Records	906 Esplanade Ave., Unit 1	New Orleans	LA	70116	529-4411	
<b>email</b>								
Maria	Sangria		1512 Mystery Street	New Orleans	LA	70119	410-4100	947-4669
<b>email</b>								
Sonny	Schneidau	House of Blues	225 Decatur St.	New Orleans	LA	70130	529-2624	
<b>email</b>								
Adam	Shipley	Tipitina's	501 Napoleon Ave,	New Orleans	LA	70115	895-8477	896-8190
<b>email</b>								
David Lee	Simmons	Gambit Weekly	3923 Bienville	New Orleans	LA	70119	486-5900	
<b>email</b>								
Michael	Tisserand	Gambit Weekly	3923 Bienville	New Orleans	LA	70119	486-5900	
<b>email</b>								

2003 BIG EASY MUSIC AWARDS  
**FIRST BALLOT - CONFIDENTIAL PLEASE**

E-30

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

TRADITIONAL JAZZ

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CONTEMPORARY JAZZ

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TRADITIONAL BRASS BAND

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CONTEMPORARY BRASS BAND

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GOSPEL CHOIR

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GOSPEL GROUP/INDIVIDUAL

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RHYTHM AND BLUES \_\_\_\_\_

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RAP/HIP HOP \_\_\_\_\_

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BLUES \_\_\_\_\_

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ROCK \_\_\_\_\_

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ROOTS ROCK \_\_\_\_\_

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ZYDECO \_\_\_\_\_

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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)

Artist \_\_\_\_\_  
 Name of Album \_\_\_\_\_  
 Label \_\_\_\_\_  
 Studio & City where recorded \_\_\_\_\_  
 Producer \_\_\_\_\_  
 Engineer \_\_\_\_\_

Artist \_\_\_\_\_  
 Name of Album \_\_\_\_\_  
 Label \_\_\_\_\_  
 Studio & City where recorded \_\_\_\_\_  
 Producer \_\_\_\_\_  
 Engineer \_\_\_\_\_

Artist \_\_\_\_\_  
 Name of Album \_\_\_\_\_  
 Label \_\_\_\_\_  
 Studio & City where recorded \_\_\_\_\_  
 Producer \_\_\_\_\_  
 Engineer \_\_\_\_\_

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

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**PREVIOUS AWARDS RECIPIENTS 1988-2002**

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**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  
WTUL 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  
Whitney Bank  
Preservation Hall  
1993 The Tulane University Athletic Department & Logan Marketing & Communications  
The Times Picayune & The Peter Mayer Advertising Agency  
WVOZ 90.7 FM Radio for their 365 Day A Year Campaign promoting New Orleans Music  
1992 The Louisiana Lottery Corporation/ Bauerlein Advertising  
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 MALLET PLAYBOYS  
1989 ROCKIN' DOPSIE & THE ZYDECO TWISTERS  
1990 BOOZOO CHAVIS AND SON  
1991 BOOZOO CHAVIS  
1992 TERRANCE SIMIEN AND THE MALLET 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 HI - ROLLERS  
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 &amp; 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" &amp; D.J. MANNIE FRESH

1992 M.C. THICK

1993 DEFF GENERATION &amp; 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 UNLV

**Best World Beat/Reggae Group**

1990 Best Reggae CYRIL NEVILLE &amp; THE UPTOWN ALLSTARS

1991 World Beat/Reggae CYRIL NEVILLE &amp; THE UPTOWN ALLSTARS

1992 PERCUSSION, INC

1993 IRIE VIBRATIONS

1994 BEN HUNTER &amp; CRUCIAL ROOTS

1995 THE SHEPHERD BAND

1996 THE SHEPHERD BAND

1997 BAMBOULA 2000

1998 NEW ORLEANS KLEZMER ALLSTARS

1999 COOL RIDDIMS &amp; 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 PERFECT & THE DIMENSIONS OF FAITH  
 1996 GOSPEL SOUL CHILDREN  
 1997 THE GOSPEL SOUL CHILDREN  
 1998 GREATER ST. STEPHENS GOSPEL CHOIR  
 1999 SAMMY PERFECT & 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 TURBINTON 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 LIL' 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 SERENADERS  
2000 PRESERVATION HALL JAZZ BAND FEATURING WENDELL BRUNIOUS  
2001 KERMIT RUFFINS & THE BARBECUE SWINGERS  
2002 TOM MCDERMOTT

## Hon. Music Chair

2002 - Kidd Jordan

2001 - Frankie Ford

1999 - Deacon John Moore

1997 - Cosimo Matassa

1995 - Harold Battiste

1993 - Art Neville

1991 - Quincy Jones &amp; Allen Toussaint

2000 - Wanda Rouzan

1998 - The Neville Brothers

1996 - Pete Fountain

1994 - Quint Davis

1992 - Irma Thomas

## MUSIC AWARDS 1988-2001

Lifetime Achievement In Music

1989 COSIMO MATASSA

1990 ALLEN TOUSSAINT

1991 FATS DOMINO

1992 (The 2 awards given) DAVE BARTHOLEMEW &amp; 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**

- 1988 "BRIGHTON BEACH MEMOIRS" Le Petit Theatre
- 1989 "THE ROSE TATOO" Le Petit Theatre
- 1991 "ORPHANS" The Dog and Pony Theatre Company
- 1992 "OTHER PEOPLE'S MONEY" produced by Mary Ann Morrison
- 1993 "FENCES" Le Petit Theatre du Vieux Carre
- 1994 "DANCING AT LUGHNASA" Dog & Pony Theatre Company
- 1995 "SEARCH & DESTROY" Dog & Pony Theatre Company/True Brew Theatre
- 1996 "OF MICE AND MEN" Conner & Assoc./JPAS
- 1997 "THREE TALL WOMEN" All Kinds of Theatre
- 1998 "A WALK IN THE WOODS" Bright Star Productions
- 1999 "TRACERS" True Brew Theatre and Chase Productions Ltd.
- 2000 "THE BEAUTY QUEEN OF LEENANE" Beefield Productions/Evangeline Theatre Co.
- 2001 "THE ICEMAN COMETH" Dog & Pony Theatre Co.
- 2002 "JITNEY" The Cinque Group

**Best Comedy**

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

**Best Musical**

- 1988 "WHERE THE GIRLS WERE" Contemporary Arts Center
- 1989 "CHICAGO" Tulane University Theatre
- 1990 "A CHORUS LINE" Le Petit Theatre
- 1992 "LA CAGE AUX FOLLES" Tulane Summer Lyric Theatre
- 1993 "SWEET CHARITY" Rivertown Repertory Theatre
- 1994 "FUNNY GIRL" Rivertown Repertory Theatre
- 1995 "THE PIRATES OF PENZANCE" Le Petite Theatre du Vieux Carre
- 1996 "WILL ROGERS FOLLIES" Rivertown Repertory Theatre
- 1997 "SOPHISTICATED LADIES" Le Petite Theatre du Vieux Carre
- 1998 "MY FAIR LADY" Rivertown Repertory Theatre
- 1999 "42ND STREET" Le Petit Theatre du Vieux Carre
- 2000 "GRAND HOTEL" Le Petit Theatre du Vieux Carre
- 2001 "BARNUM" Le Petit Theatre du Vieux Carre
- 2002 "HEDWIG & THE ANGRY INCH" All Kinds of Theatre & Running with Scissors

**Best Original Work Created for Theatre**

- 1997 Carl Walker "Class of '70 Something"
- 1998 Ricky Graham, David Cuthbert, Harry Mayronne, Jr. "Daryl's Perils"
- 1999 Buzz Podewell "U.S.A."
- 2000 Lynn Goldman, Marcy Nathan, Harriet Nelson, Joyce Pulitzer "Cherries Jubilee"
- 2001 Ricky Graham, David Cuthbert, Dane Evans "Thoroughly Modern Millennium"
- 2002 Ricky Graham "When Ya Smilin' "

**Best Original Play**

- 1988 DAVID CUTHBERT and BOB BRUCE "Caracas Maracas Murders"
- 1989 FRED PALIMISANO and RICKY GRAHAM "Chicken Little"
- 1990 DAVID CUTHBERT/BOB BRUCE/FRED PALMISANO "Silver Scream"
- 1991 JOHN DOOLEY, ERIKA YEOMANS "The Sun Hath Drow-ped"

**Best Performance by a Child**

1988 MAGGIE HENEHAN "Didn't Mean to Say Goodbye"  
 1990 GREG HILL "Pinocchio"  
 1992 JUNYA TANNER "Wonderland"  
 1993 LAUREN LEVY "The Diary of Anne Frank"  
 1994 SOLINE McLAIN "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 GRIMSLEY "A Walk in the Woods"  
 1999 BILL WALKER "42nd Street"  
 2000 DAVID POTTER "City of Angels"  
 2001 DANIEL ZIMMER "Beehive"  
 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 McLAUGHLIN "Frankie & Johnny In Clair de Lune"  
 1991 HAROLD EVANS "Driving Miss Daisy"  
 1992 ELLIOTT KEENER "Other People's Money"  
 1993 MARK McLAUGHLIN "Who's Afraid of Virginia Woolf"  
 1994 D.J. BUTCH BENIT "I Hate Hamlet"  
 1995 ROBERT PAVLOVICH "Search & Destroy"  
 1996 ROBERT PAVLOVICH "Of Mice and Men" 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 McLAUGHLIN "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 KILLEEN "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 EDES, 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"

**Honorary Chair for Theatre –**

2002 Al Salzer	2001 Gayle Batt
2000 Michael Howard	1999 Michael Arata
1998 Charles Ward	1997 Sonny Borey
1996 John O'Neal	1995 Rosary O'Neill
1994 Elliott Keener	1993 Stocker Fontelieu

**Lifetime Achievement Award In Theatre**

1992 TED GILLIAM  
 1993 AUDLEY KECK  
 1994 TY TRACY  
 1995 FRANK MONACHINO  
 1996 STOCKER FONTELIEU  
 1997 LOIS WINTER CRANDELL  
 1998 Lyla Hay Owen  
 1999 SHIRL CIELTAT  
 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 TOMMYE MYRICK "Fences"

**Best Director of a Comedy or Drama**

1994 JOHN GRIMSLEY "Dancing at Lughnasa"	Dog & Pony
1995 KEITH BRIGGS "Lost in Yonkers"	Rivertown Rep
1996 KEN CONNER "Of Mice and Men"	Conner & Assoc./JPAS
1997 CARL WALKER "Three Tall Women"	All Kinds of Theatre
1998 TOMMYE MYRICK "Flyin' West"	Southern Repertory
1999 CARL WALKER "Psycho Beach Party"	True Brew Theatre
2000 PERRY MARTIN "The Beauty Queen of Leenane"	Beefield Prod. Evangeline Theatre Co.
2001 JOHN GRIMSLEY "The Iceman Cometh"	Dog & Pony
2002 JANET SHEA "Lonesome West"	

**Best Director of a Musical**

1994 JACK PAYNE "Funny Girl"	Rivertown Rep
1995 MICHAEL HOWARD "Pirates of Penzance"	Le Petit Theatre
1996 CARL WALKER "Ruthless, The Musical"	True Brew Theatre
1997 SONNY BOREY – "Sophisticated Ladies/They're Playing Our Song"	Le Petit Theatre
1998 BRANDT BLOCKER "My Fair Lady"	Rivertown Repertory
1999 SONNY BOREY "42nd Street"	Le Petit Theatre
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"	Tulane Summer Lyric
1995 Denise Oustalet "The King & I"	Tulane Summer Lyric
1996 ALTON GENO "Will Rogers Follies"	Rivertown Repertory Theatre
1997 Karen Hebert "Sophisticated Ladies"	Le Petite Theatre
1998 ALTON GENO "My Fair Lady/Brigadoon"	Rivertown Rep./Tulane SL
1999 KAREN HEBERT "42nd Street"	Le Petite Theatre
2000 KAREN HEBERT "Grand Hotel"	Le Petite Theatre
2001 KAREN HEBERT "Kiss of the Spiderwoman"	Le Petite Theatre
2002 DIANE LALA "Will Rogers Follies"	Tulane Summer Lyric

## 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 Thank you ad?
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 spotlight nites)
March 18	Music & Theatre columns write on BEA chairmen, more
March 25	BEA Emerging Artist Category (mention spotlight 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)

## **BIG EASY ENTERTAINMENT AWARDS**

A project of the Foundation for Entertainment Development & Education  
 3923 Bienville Street New Orleans, LA 70119 504-486-5900 ext.136 Fax 483-3153  
 Executive Director Gloria Powers email bigeasy@gambitweekly.com

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.

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 McConnell - *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*

**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

###

## 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 Revelers 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 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 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 Lard 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 Delafosse & French Rockin' Boogie  
Rosie Ledet  
Nathan & the Zydeco Cha Chas

**Cajun**

Bruce Daigrepoint  
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



3925 BIENVILLE STREET NEW ORLEANS, LA 70119

(504) 486-5900 FAX: (504) 483-3153

**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 Erdegan, 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.

**SPONSORS:** Gambit Weekly, WVUE Fox 8, Absolut Vodka, Harrah's New Orleans Casino, John Jay, Adler's, Barefoot Wine, Clear Channel Radio, Mardi Gras Productions

###



3923 BIENVILLE STREET NEW ORLEANS, LA 70119  
(504) 486-5900 FAX: (504) 483-3155

APRIL 18, 2003

# REQUEST FOR COVERAGE ON MONDAY APRIL 21, 2003

- THE EVENT:** 16th Annual Big Easy Awards gala  
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)
- 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!
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- CELEBRITY PRESENTERS:** Taylor Hackford, Quint Davis, Dr. John, Margo & Clancy DuBos, John Jay, Roy Haylock, "Uncle Lionel" Batiste, Lars Erdegan, Nina Buck, Janet Shea, Wanda Rouzan, Russell Hodgkinson, Barbara Motley, Stephanie Dupuy, George Rodrigue, David Lee Simmons, Scott Jordan, Soline McLain, Gary Rucker, Scott Aiges.
- 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.
- 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.
- SPONSORS:** Gambit Weekly, Absolut Vodka, Harrah's New Orleans Casino, John Jay, Adler's, Barefoot Wine, KISS fm, Q93 fm, WRNO fm, Mardi Gras Productions, Abita Beer, and Club 360.

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

# BIG EASY ENTERTAINMENT AWARDS

A Project of the Foundation for Entertainment Development & Education  
3923 Bienville Street New Orleans, LA 70119 504-486-5900 ext.136 fax 483-3153  
Gloria Powers, Executive Director email bigeasy@gambitweekly.com

## 2003 BIG EASY ENTERTAINMENT AWARDS

### 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..

NPR and Simpsons star **Harry Shearer** returned to serve as Master of Ceremonies for the Sixteenth Annual Big Easy Entertainment Awards presented by Gambit Weekly, held Monday April 21, 2003 in the Grand Ballroom of the Hilton Riverside New Orleans Hotel. He was assisted by the Honorary Music Chairman for 2003, Eddie Bo, and Honorary Theater Chairman for 2003, Bob Bruce of NORD Theatre fame. Other Celebrity Awards Presenters included Taylor Hackford, Quint Davis, Dr. John, Margo & Clancy DuBos, John Jay, Roy Haylock, "Uncle Lionel" Batiste, Lar's Erdegan, Nina Buck, Janet Shea, Wanda Rouzan, Russell Hodgkinson, Barbara Motley, Stephanie Dupuy, George Rodrigue, David Lee Simmons, Scott Jordan, Soline McLain, Gary Rucker, and Scott Aiges.

The event featured nine live performances by musical and theatre nominees: **Jon Cleary, Kelly Love Jones, Johnny Sketch & The Dirty Notes, Geno Delafosse, 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.

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 Delafosse &amp; 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

## 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*

## THEATRE AWARDS WINNERS CONTINUED

**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 *Neville-ization*, *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 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 Lard 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 known 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 *Peniles 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 now 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.

## 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 (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.

## 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.

###

15	13	11	9	7	5	3	1	2	4	6	8	10	12	14	16
31	29	27	25	23	21	19	17	18	20	22	24	26	28	30	32
47	45	43	41	39	37	35	33	34	36	38	40	42	44	46	48
65	63	61	59	57	55	53	51	52	54	56	58	60	62	64	66
83	81	79	77	75	73	71	69	70	72	74	76	78	80	82	84
101	99	97	95	93	91	89	87	88	90	92	94	96	98	100	102
119	117	115	113	111	109	107	105	106	108	110	112	114	116	118	120

BIG EASY AWARDS / MONDAY, APRIL 21, 2003

## 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*



### 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.



### 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.



### 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.



### 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

GambitWeekly  
AND  
Select Brands  
PRESENT  
2ND ANNUAL

# WHITES AND THE BLUES

**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

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**

**participating wine  
distributors are:**

Avenue Wines  
Doerries International  
East-West Wines  
Glazer Companies  
of Louisiana  
International  
Wine & Spirits  
Magnolia  
Liquor Company  
Pelican Wines & Spirits  
Wines Unlimited.





# REDS, WHITES, AND THE BLUES

A WINE, FOOD AND MUSIC EVENT

To Benefit the Big Easy Awards Foundation for Entertainment Development and Education

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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, Bravo!, Byblos, Chateaubriand, Foodies, Martin Wine Cellar, Port Hole, Red Maple, Smith & Wollensky, 201 Restaurant & Bar, and Zoe Bistrot** (W Hotel).

Participating wine distributors are: Avenue Wines, Doerries International, East-West Wines, Glazer Companies of Louisiana, International Wine & Spirits, Magnolia Liquor Company, Pelican Wines & Spirits, and Wines Unlimited.

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!**

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**BENEFITING CHARITIES**  
**FOUNDATION FOR ENTERTAINMENT**  
**DEVELOPMENT & EDUCATION**  
**SPINA BIFIDA ASSOCIATION**

## Race History

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 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.

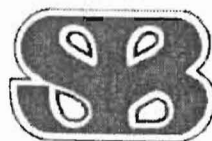
## Charities

### Foundation For Entertainment Development and Education



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.

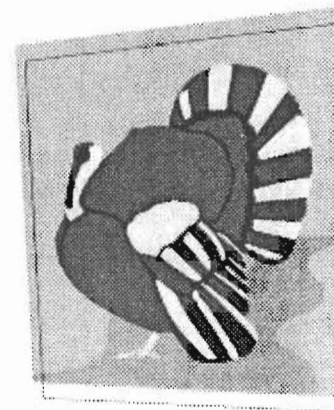
### Spina Bifida Association



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](http://www.SBAGNO.org).

**RUN THE TRADITIONAL**  
**THANKSGIVING DAY 5 MILE RACE**  
**or 1 MILE FUN WALK/RUN**

## 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](http://www.TurkeyDayRace.com)

**THANK YOU!!!**

**You make this charitable event  
a success!**

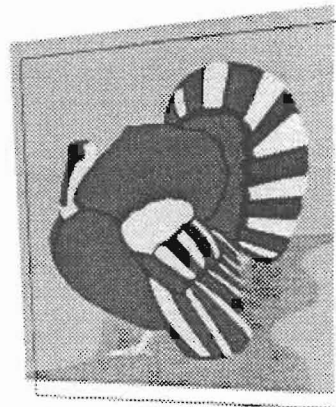
These race sponsors make this  
charitable event possible:

**Gambit Weekly**



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THANKSGIVING DAY 5 MILE RACE  
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**New Orleans Athletic Club**



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